DOCTOR WHO MONTHLY

APRIL No 63 45p

THIS ISSUE: WE PREVIEW THE NEW DOCTOR WHO ADVENTURES

BLACK ORCHID

EARTHSHOCK

TIME FLIGHT

PLUS

HISTORY OF DOCTOR WHO COMICS

INTERVIEW WITH TARGET BOOKS

EPISODE GUIDE

DOCTOR WHO ARCHIVES

AND MORE!

April 1982 issue
Number 63

Editor:
Alan McKenzie
Contributing Editor:
Jeremy Bentham
Design:
Roger Birchall
Art Assistance:
Chas Farnsbarns
Editorial Assistance:
Gilly Joseph
Production:
Tim Hampson
and
Nigel Balloch
Distribution:
Comag
Financial Controller:
Robert W. Sutherland
Advertising:
Claire Brooke
Publisher:
Stan Lee
Advisor:
John Nathan-Turner

This page, top right: *A nightmare apparition which threatens the doctor in* The Tides of Time. Centre right: *A scene from* The Space Pirates. Bottom right: *Peter Davison as the Doctor.*

Doctor Who Monthly is published by Marvel Comics Ltd., 205-211 Kentish Town Road, London NW5. All Doctor Who material is copyright © 1982 BBC. All other material is copyright © 1982 Marvel Comics Ltd., a subsidiary of Cadence Industries Corp. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication. For display advertising contact: Claire Brooke, SH Space Sales and Marketing, 6 Berners Mews, London W1, 01 580 9012. Printed in the United Kingdom.

DOCTOR WHO

Doctor Who Letters 4
Our readers write. See whether your letter is among this collection.

The Tides of Time 6
The Doctor continues his interdimensional struggle against the forces of Melanicus. Script by Steve Parkhouse, art by Dave Gibbons.

Doctor Who Episode Guide 14
This month we look at the adventures from Carnival of Monsters *to* The Time Warrior.

Doctor Who Archives 16
This month we look at the Patrick Troughton adventure The Space Pirates.

Doctor Who Poster 20
A special bonus treat. We present a full colour poster of a scene from Peter Davison's second adventure, Four To Doomsday.

Review Section 24
We take a retrospective look at the first adventure for the latest Doctor, Castrovalva.

Doctor Who Interview 26
Doctor Who Monthly talks to Christine Donougher, editor of the Target Doctor Who *series.*

Preview Section 30
A look ahead to last three adventures of the current season, Black Orchid, Earthshock *and* Time Flight.

Doctor Who Comics 34
A special history of the Doctor's comic book exploits. This month we concentrate on the Patrick Troughton series.

Note: Gallifrey Guardian, Matrix Data Bank *and our back-up comic strip will return next month.*

DOCTOR WHO LETTERS

MAG IMPROVEMENTS

When I first heard that **Doctor Who** was to be transformed into comic form I was strangely disinterested, thinking it would consist of dull comic strips and nothing else. As it turned out, the magazine (as I prefer to call it) was quite a pleasant mixture of features and comic strips, but it was still very much in its infancy, the written work being comtemptuously bland and uninspiring. The general improvement began with the introduction of the **Doctor Who Monthly**, a remarkably intelligent if not belated idea which enabled the editor and his distinguised staff to concentrate more on the content of the magazine and less on that ubiquitous factor: Time!

I feel obliged at this point to remind you of some of your more unsuccessful experiments. *Fantastic Facts* was supposed to add a bit of variety and colour to the magazine. It certainly was different, but it was not original material, simply another method of filling up the gaps and a clumsy attempt at that. The incredibly insane *Dalek Tapes* was another astounding example of the reliance on the mediocre. The United Nations' Intelligence Taskforce, UNIT as it is commonly known was also highlighted in this best forgotten period of the magazine's development. It all began with an urgent plea to all the incurably witless amongst us to join this much revered organization, entry free of charge, fun and excitement assured. No thanks, but it was a brave idea. However, these three non-starters were swiftly rejected and I must say that I approve of nearly all the present features. *Star Profile, Photo-File, Gallifrey Guardian* and *Matrix Data Bank* are just a few examples, all of them beautifully written with periodic touches of wit adding further to the pleasure of reading them. Anyway, I think I can overlook three superficial mistakes, but it better not become a habit!

The programme itself is reaching an important part of its history with the emergence of Peter Davison as the new Doctor. I wish him every success, but one must not forget the past and in particular, the unexpected departure of Tom Baker. He has clearly been the best Doctor since the programme's inception in 1963. His inimitable interpretation of the Doctor will be sadly missed and I hope never forgotten.

I am rarely completely satisfied with anything, but your magazine has almost (if not already) achieved perfection. Can such standards be maintained? If they are, will the editor collpase under mental exhaustion? No such luck, he is probably too excited at the prospect of decoding another mind-boggling message from UNIT. It might even read: Prepare for an alien attack!

Bernard Cassidy,
Glasgow.

NEW SEASON DOUBTS

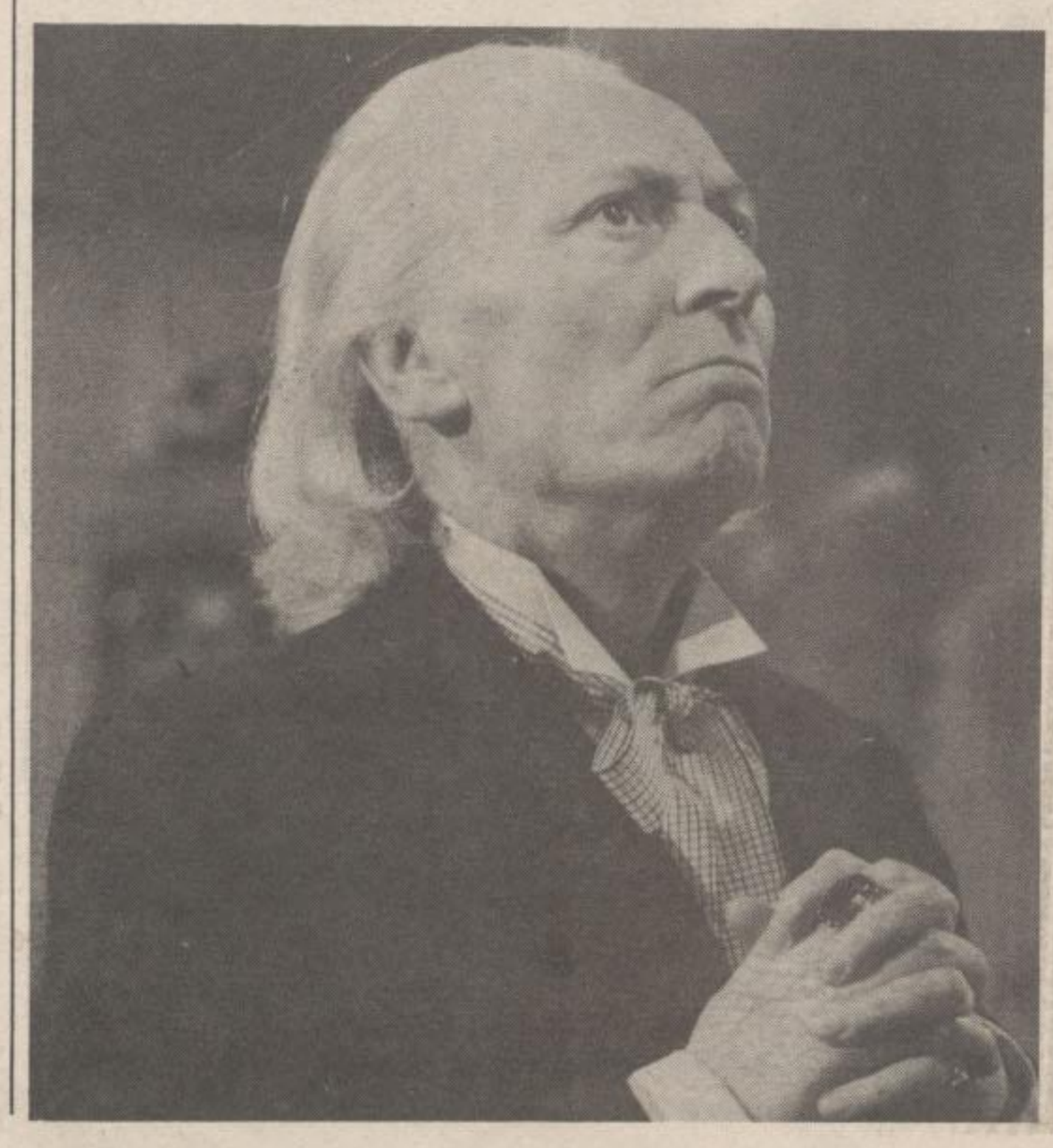
Firstly, congratulations on your magazine, which is by far the best **Doctor Who** literature ever produced. Having watched the programme since 1963, I particularly appreciated the coverage you recently gave to the Hartnell period, and I hope to see similar features in future editions.

Unfortunately I am not ready to congratulate the BBC for the new series which has just started. Each year I hope for a return to some of the drama and tension which were admirable characteristics of the Hartnell stories, but the opportunities for this are still being missed. In episode 2 of *Castrovalva* there was the perfect chance to build up the tension as the TARDIS plunged back to the beginning of Time, but some weak scripting and acting resulted in a very dull scene. Tegan and Nyssa were far too calm about their predicament, and Tegan showed less concern about attempting to land the TARDIS manually than she did about changing a tyre on her sports car in *Logopolis*. Compare this TARDIS scene with the very similar situation in the two-episode adventure *Edge of Destruction* in 1964, when the TARDIS halted in a time-space void, with a balnk scanner and a white mist outside the doors. The near-panic reaction of the crew in that situation was much more realistic and convincing, and was an example of what made **Doctor Who** so enjoyably exciting.

I am still an avid viewer, and Peter Davison should be an excellent Doctor, but I hope that future stories will protray the time-travellers as a bit less fearless, and a bit more vulnerable and emotional.

One other point: I wish the TARDIS crew would try to keep to one switch on the control console for each of the ship's functions. In *Logopolis*, the Doctor and Adric opened the doors on a least three occassions, and each time they used a different switch!

Robert Drysdale,
Edinburgh.



NEW COMIC STRIP

Although it's too soon to judge whether Peter Davison can manage to handle the part of the Doctor, I am prepared to make a hasty decision about the strip.

Just as *Castrovalva*'s wheelchair-bound Doctor was reminiscent of Jon Pertwee's entrance in *Spearhead from Space* so *The Tides of Time* echoed those *Countdown* strips where the Doctor had ties with the community. There was also a faint flashback to the theme of the English village being attacked by Romans, which opened the Marvel adaptations. Now, I'm not calling you copy-cats. I see these aspects of the strip as a kind of temporal stratification (as certain Time Lords might put it) which actually enhances the story. If, in our imagination, we can see past events co-existing in a single area, it lends the cliched idea of time slips an actuality that can't be bought with all the special effects in Hollywood.

I also got the idea that both Dave and Steve were devoting at least a hundred percent of their talents to this story. I've never been a great lover of cricket, in fact at school I spent every game as far away from the wicket as possible hoping the ball wouldn't hit me, so it's a tribute to Gibbons and Parkhouse that they managed to convince me that this game was as sacred as the search for the Holy Grail. Rather than background and supporting characters, the village struck me as being totally real, and I think it was this tangibility and the

perceptible buzz of energy in the page which made me scream at the end, "Oh no! Another month to wait!"

As for the rest of the magazine, the most interesting feature was the article on title design. The Americans used to be pretty good at this, but now they're content to string a minute of short clips from the series together and call it a title sequence. Let's hope Britain doesn't follow suit. (Although, last night I saw a repeat of the old Brian Clemen's **Thriller** series which for some reason had had a tv movie style title sequence added on. It was pathetic. It looked as if this guy was being stabbed to death. Later on when the actual play takes over it turns out he's been beaten to death).

I was interested to read that *Castrovalva* is a clue. I suppose it's either to do with wrong-way-Castro, the navigator on the Santa Maria, Castro-alves, Brazilian "Poet of the slaves" (both references to Adric being captured by the Master) or "Castrovolver", the record on which the President of Cuba sings Lennon and McCartney.

Graeme Bassett,
Grimsby,
S. Humberside.

DATE/DATA

I just thought I'd like to tell the world how pleased I am with your magazine. It's great. It's fantastic. There's plenty of story information as well as super photos too and the *Episode Guide* is the best part of all.

I love reading the letters' page, especially the ones written by people who don't seem to be too fond of Tom Baker, the sets from his era, the stories from his era – anything at all to do with him. Well, I think the people who say those things are absolutely *right*. I'm glad to see the back of him!

As for Peter Davison being too young to play Doctor Who – a minor irrelevance. I was a bit wary of him in the first episode but as soon as he hopped into that wheel-chair, played Troughton's recorder and said a few of Troughton's lines I knew I was going to enjoy watching him. He's so like the second Doctor that he's great to watch – and he doesn't come out like a cheap imitation like Tom Baker.

In issue 47 the first appearance of Lethbridge-Stewart is credited to Jan. 18th '68 – that wasn't even a Saturday. He first appeared on Feb. 17th '68, ep. 3 of 'Web . . .' – a whole month later.

John Wood,
Hemel Hempstead.

WHO CHARACTERS

Peter Davison's Doctor is going to knock all previous portrayals for six.

After only the first two episodes I have been bowled over by Peter's handling of the Time Lord.

Although I may be seeing more than was there, Peter is obviously a fan of the series and seems to have drawn on the earlier incarnations to build up his own characterisation.

Already he has shown glimpses of Patrick Troughton's whimsical sense of humour and absent-minded confusion, Tom Baker's command and compassion and one or two hints of William Hartnell's grumpiness. And the sonic screwdriver is back, so Jon Pertwee's gadgets have not been entirely forgotten.

But to those traits Peter has added his own innocent charm and gentle humour. I also feel that the cricketing image and the idea of the English gentleman adventurer that somehow goes with it will be taken beyond the Doctor's clothes and into his peronsality.

Of course, with a mixture like this it is hardly surprising the Doctor is half out of his mind and does not appear to know who he is. But wait until the regeneration is complete and he will be phenomenal.

It is fascinating to see the Doctor having problems regenerating. After all, taking over a new body can't be easy even for a Time Lord, and it has been skipped over farily quickly in the past.

It was also interesting to see so much of the TARDIS in those first two episodes. Mind you, if the Doctor keeps jettisoning bits – Romana's room last season I seem to recall and 25 per cent more this time – the place won't be much bigger than a police box.

Talking of 25 per cent, it is clear the Doctor is only one quarter of a team now, Tegan is quickly taking charge and has a practical, straightforward nature which is instantly likeable and will no doubt get the Doctor into and out of much trouble.

The other two are equally useful, but not so enjoyable. Adric's mathematical skill makes him little more than K9 without the charm and Nyssa seems to have adopted an irritatingly patronising attitude towards Tegan.

Still, you can't like everyone and there is plenty of scope for interaction within the group.

John Nathan-Turner and Christopher Bidmead are doing an excellent job, making major changes to the show without losing continuity or quality.

All the best to them, the new Doctor and his crew.

Martin Feekins,
Bourne,
Lincs.

We regret that we cannot reply to readers personally. There just aren't enough hours in the day!

Send all your letters to:
Doctor Who Letters,
Doctor Who Monthly,
Marvel Comics,
Jadwin House,
205-211 Kentish Town Road,
London NW5.

THE TIDES OF TIME

PART THREE

THE GREAT DEMON, **MELANICUS**, HAS TAKEN OVER THE **EVENT SYNTHESISER** -- A VAST ORGANIC MACHINE THAT REGULATES THE FLOW OF EVENTS IN TIME... DURING THE STRUGGLE WITH THE MACHINE'S GUARDIAN, A HUGE MAELSTROM WAS CREATED... A **WHIRLPOOL** IN SPACE...

...FROM WHICH THERE NOW ISSUED AN OBJECT... NOT SO MUCH A **PROJECTILE** AS A **SOUND**... SOMETHING WHICH, IN DAYS GONE BY, MAY HAVE BEEN KNOWN AS A **SPELL**...

...A **MANTRIC BOMB**... A CAPSULE OF ENERGY... DESIGNED TO BURST UPON ITS UNSUSPECTING TARGET...

...THE PLANET GALLIFREY!

WHILE ON THE PLANET'S SURFACE, DEEP WITHIN THE LABYRINTH OF THE **MATRIX DATA BANK**, THE DOCTOR AND THE GALLIFREYAN MASTERS OF TIME HOLD AN **EMERGENCY MEETING**...

DOCTOR... AN ACCOUNT OF RECENT **COSMIC EVENTS** WILL BE FED **DIRECTLY** INTO YOUR BRAIN'S MEMORY CELLS...

THEREBY YOU WILL BECOME AS **COGNISANT** OF THE FACTS AS OURSELVES...

I APPRECIATE THAT, LORD RASSILON ...BUT MAY I ASK WHY YOU FOUND IT NECESSARY TO INCLUDE...UH... **MERLIN THE WISE**... AT A COUNCIL OF HIGH EVO-LUTIONARIES?

OH, COME NOW, DOCTOR...

Script: Steve Parkhouse Art: Dave Gibbons Editor: Alan McKenzie

...THE VERY FACT OF MY PRESENCE ...**WITHOUT** THE SUPPORT OF SOPHISTICATED GADGETRY, SHOULD BE JUSTIFICATION ENOUGH...

...EXCEPT THAT I HAPPEN TO **KNOW** THE MAIN ADVERSARY ...ONE **MELANICUS**, WHO HOLDS A HIGH RANK IN THE DEMONIC PANTHEON ...AND **WHO I ONCE BANISHED FOR A THOUSAND YEARS!**

AND THE **WAR** WITH CATAVOLCUS?*

IS ANOTHER STORY ...A STORY THAT WILL **UNFOLD** WITH TIME!

* SEE ISSUE 60.

NEITHER IS IT A MATTER FOR IMMEDIATE CONCERN! WHAT MATTERS NOW IS THAT THE DOCTOR IS **BRIEFED** FOR HIS JOURNEY...

REMEMBER, MELANICUS NOW HAS ENORMOUS POWER ...HE IS A **MASTER** OF TIME AND SPACE ...A **GRAND WIZARD** OF CHAOS!

YOU MUST ATTEMPT TO **LOCATE** MELANICUS IN THE GULFS OF TIME...AND **RESTORE** THE EVENT SYNTHESISER!

WE WILL HELP YOU OF COURSE... WE HAVE CREATED A **DIRECT LINK** BETWEEN THE MATRIX AND THE TARDIS ...A **MENTAL** LINK WHICH WILL MAKE ITSELF KNOWN TO YOU...

RETURN NOW TO YOUR TARDIS ...YOUR **VOYAGE** IS ABOUT TO BEGIN!

A FEW SCANT SECONDS LATER... AND THE DOCTOR WAS IN FULL POSSESSION OF THE FACTS, FED TO HIM BY THE MATRIX...

WHAT TROUBLES YOU, MY FRIEND? YOUR FACE LOOKS SO **GRIM**! ARE THESE DAILY MIRACLES NOT ENOUGH TO MAKE YOU HAPPY?

IT'S NOT THAT, JUSTIN ...I'VE BEEN GIVEN A TASK TO DO... A **QUEST**, IF YOU LIKE... AND THE **ENORMITY** OF IT HAS JUST DAWNED ON ME!

THEN I WILL **PRAY** FOR GOOD FORTUNE!

I THINK WE'LL NEED IT!

AT THAT MOMENT, IN THE SECURITY BLOCK OF THE PANOPTICON...

CAPTAIN! OUR SCANNERS HAVE PICKED UP A LOW FREQUENCY **WAVE PATTERN** IN THE UPPER ATMOSPHERE!

IT'S **PENETRATING** THE FORCE FIELD AROUND THE CITY!

THERE'S **NOTHING** WE CAN DO... WE'LL JUST HAVE TO **WAIT** AND SEE WHAT HAPPENS!

THE WAVE PATTERN **ZEROED DOWN** *TO THE PLANET'S SURFACE... AND STRUCK THE TARDIS WITH A SOUND LIKE A* **THOUSAND** *DOUBLE BASSES!*

THWOMM!

INSIDE, THE EFFECT WAS **DEVASTATING!**

I... CAN'T... **MOVE**... AS IF... THE ATMOSPHERE... HAD TURNED... TO... **TREACLE!**

AS IF IN A **SLOW-MOTION MOVIE**, *THE DOCTOR WATCHED IN* **HORROR** *AS THE EVENT-SPELL UNFOLDED...*

THE ALIEN ASSASSIN'S WEAPON CONVERTED ENERGY TO MATTER ... AND **SPRAYED** THE TARDIS WITH DEADLY PARTICLES ...

PARTICLES THAT ATTACKED A LIVING ORGANISM ON **ANY** LEVEL, PHYSICAL OR MENTAL!

THEN, THROUGH THE PANDEMONIUM, THERE FLITTED A SHADOW ... **LIKE** THAT OF A MAN ...

YET NOT WHOLLY HUMAN ...

WITH THE SPEED OF THOUGHT ... THE SHADOW-MAN LOOSED OFF A **FUSILLADE** OF SHOTS ...

THUB!

THUB!

THUB!

THE PHANTOM ASSASSIN WAS **OBLITERATED** IN A SERIES OF SILENT, PSYCHIC EXPLOSIONS ...

AS THOUGH RELEASED FROM AN INVISIBLE ANCHOR, THE TARDIS **HURTLED** AWAY FROM GALLIFREY ...

POWERED BY THE MENTAL ENERGY OF THE MATRIX ... IT **FLASHED** ACROSS THE DEEPS AND INTO THE MAW OF THE MAELSTROM ...

INTO THE VERY **DOMAIN OF MELANICUS!**

SPINNING DOWN THROUGH ENDLESS SPACE, THE TARDIS FELL... UNTIL...

KA-BLOOSH!

WHAT IS HAPPENING TO US, MY FRIEND? IS ALL THIS REAL?

WE SEEM TO HAVE SPLASHED DOWN IN A LARGE BODY OF WATER... BUT I'M GETTING THE ODDEST PICTURES ON THE SCANNER!

VERY ODD INDEED!

THE SCANNERS INDICATE A LARGE, HOLLOW PLASTIC OBJECT... NO MEANS OF PROPULSION ... NO MECHANISM WHATSOEVER... IN SHORT...

A GIANT TOY DUCK!

I DON'T PRETEND TO UNDERSTAND THIS AT ALL!

BLAM!

PA-DANG!

THREE **DUCKS** WITH THREE **SHOTS** WINS A **COCONUT**! A COCONUT FOR THE GENTLEMAN WITH NO FACE!

DON'T EAT IT ALL AT ONCE, MISTER!

COME ON NOW... TRY YER LUCK! THREE SHOTS FOR FIFTY! WIN A PRIZE EVERY TIME!

Hall of Mirrors

DOCTOR ...WHAT **IS** THIS PLACE? IS IT SOME KIND OF **MARKET**?

IT'S A **FAIRGROUND**, JUSTIN... A **CARNIVAL**! IT'S A BIT LIKE THE FAIRS AND MARKETS OF **YOUR** TIME, EXCEPT THAT IT'S DEVOTED TO **ENTERTAINMENT**...

JUST A MINUTE... THAT GIRL, OVER BY THE HOOPLA STALL ... I KNOW HER!

HEY! I KNOW YOU FROM SOMEWHERE, DON'T I? HEY! DON'T GO... WAIT!

STOP! I ONLY WANT TO TALK TO YOU!

BLAST! I'M GOING TO LOSE HER!

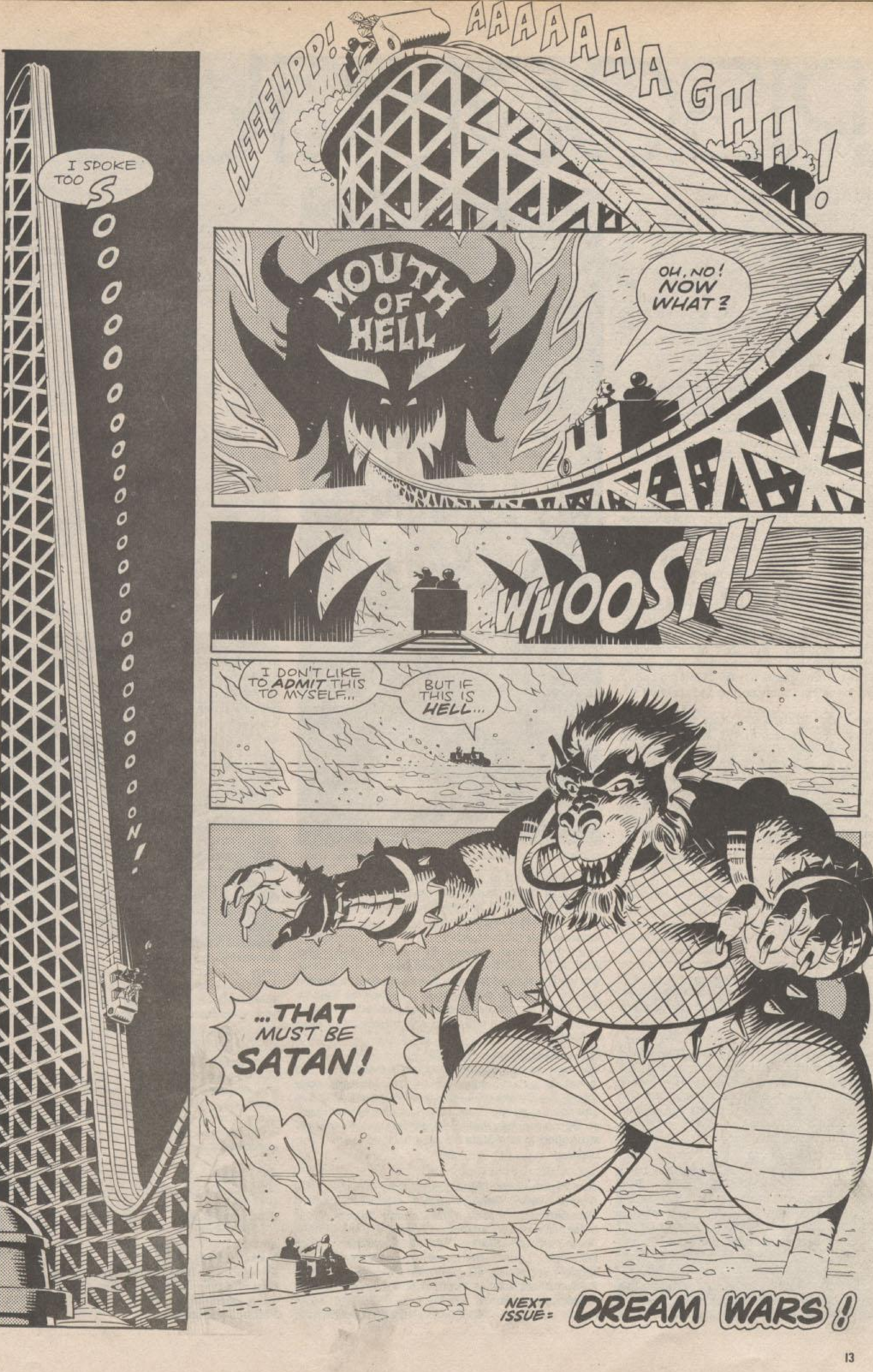
PASSENGERS TRAVEL AT THEIR OWN RISK

SHE MIGHT HAVE A CLUE AS TO WHAT'S HAPPENING HERE!

EXIT

I WISH THIS THING WOULD GO FASTER!

GHOST TRAIN


HEEELPP!
AAAAAAAGHH!
I SPOKE TOO SOOOOOOOOOOOOOOOOOOOOOOOOOON!
MOUTH OF HELL
OH, NO! NOW WHAT?
WHOOSH!
I DON'T LIKE TO ADMIT THIS TO MYSELF...
BUT IF THIS IS HELL...
...THAT MUST BE SATAN!
NEXT ISSUE: DREAM WARS!

EPISODE GUIDE

CARNIVAL OF MONSTERS
(Serial
PPP, 4 episodes)

Episode One (27th January 1973)
Convinced that something is very wrong aboard the *S.S. Bernice,* the Doctor has led Jo back to the TARDIS, which landed in the hold, to fetch a Magnetic Core Extractor. A sudden scream from Jo brings him hurrying out of the ship. Swinging open the deck-hatch above, a gigantic hand reaches down and snatches away the TARDIS.

Episode Two (3rd February 1973)
Using the Core Extractor to escape from the cargo ship the Doctor and Jo have become lost in the maze of the Minascope's circuitry. Finding another exit duct they emerge into a new scenario—a marshy wilderness. But danger threatens them here too, in the form of giant Drashig carnivores which erupt from the ground before them.

Episode Three (10th February 1973)
Flustered by the increasing failures within the Scope, Vorg is trying ineffectively to make repairs under the scrutiny of the officious Interminorans. A shriek of terror from Shirna draws their attention to the foot of the machine. The tiny figure of the Doctor emerges from a plate duct, but promptly collapses.

Episode Four (17th February 1973)
Thanks to the Doctor all the specimens within the destroyed Scope are returned to their home planets, but the destruction of the machine has cost Vorg and Shirna their livelihoods. But, ever the improvisor, Vorg decides to begin recouping their fortunes by teaching the Interminorans to play "Find the Lady." As Jo says, he will probably end up as President.

Jon Pertwee *(as The Doctor),* Katy Manning *(Jo Grant),* Stuart Fell *(Functionary),* Michael Wisher *(Kalik),* Terence Lodge *(Orum),* Cheryl Hall *(Shirna),* Leslie Dywer *(Vorg),* Tenniel Evans *(Major Daly),* Ian Marter *(Andrews),* Jenny McCracken *(Claire Daly),* Peter Halliday *(Pletrac),* Andrew Staines *(Captain),* Directed by **Barry Letts,** Teleplay by **Robert Holmes,** Script editor **Terrance Dicks,** Designed by **Roger Limington,** Incidental music by **Dudley Simpson.**

FRONTIER IN SPACE
(Serial QQQ, 6 episodes)

Episode One (24th February 1973)
Recovering from the effects of a stun bolt the Doctor is trying to figure out why Orgons, disguised as Draconians, should want to loot an Earth cargo spaceship. His musings are interrupted by the docking of an Earth battle cruiser. The officer comes aboard and immediately the Doctor and Jo are accused of being Draconian spies.

Episode Two (3rd March 1973)
Their efforts to warn both Earthmen and Draconians that some third force is trying to plunge the two empires into war having failed, Jo and the Doctor are back in prison. Suddenly, Jo hears the sound she first heard on the cargo ship. Outside the prison, Ogrons attack in force and succeed in reaching the Doctor's cell. They are armed.

Episode Three (10th March 1973)
Convicted as a Draconian spy the Doctor has been sentenced to life on the Moon's penal colony. But, aided by fellow prisoner, Professor Dale, he plans a daring escape. But as they enter the airlock leading outside they find all the oxygen cylinders are empty and the doors sealed. Worse, the air is being pumped out.

Episode Four (17th March 1973)
Through a daring space walk the Doctor has managed to overpower the Master but in the fight the stolen police ship has been captured by the Draconians and is now *en route* to Draconia. The Doctor is happy but unknown to him and Jo, the Master is sending a homing signal to his Ogron allies. Rescue is not far away.

Episode Five (24th March 1973)
The Ogrons have successfully freed the Master and with Jo as a captive they head back to their home world. There the Master plans a trap for the Doctor but he needs Jo's help as bait. When he fails to hypnotise her into submission he resorts to using the fear box which will bring Jo's terrors into vision before her eyes.

Episode Six (31st March 1973)
War between Earth and Draconia is averted but the threat of galactic invasion by the Master's pay-chiefs, the Daleks, still remains. Now the TARDIS is one course for the Dalek base but a stray shot from an Ogron gun has badly injured the Doctor and he is struggling to complete his plea for help to the Time Lords . . .

Jon Pertwee *(as The Doctor),* Katy Manning *(Jo Grant),* John Rees *(Hardy),* James Culliford *(Stewart),* Roy Pattison *(Draconian Space Pilot),* Peter Birrell *(Draconian Prince),* Vera Fusek *(President of Earth),* Michael Hawkins *(Gen Williams),* Louise Mahoney *(Newscaster),* Karol Hagar *(Secretary),* Ray Lonnen *(Gardiner),* Barry Ashton *(Kemp),* Lawrence Davison *(Draconian First Secretary),* Timothy Craven *(Cell Guard),* Luan Peters *(Sheila),* Caroline Hunt (Technician), Laurence Harrington *(Guard),* Madhav Sharma *(Patel),* Richard Shaw *(Cross),* Dennis Bowden *(Prison Governer),* Harold Goldblatt *(Prof Dale),* Roger Delgado *(The Master),* Bill Wilde *(Draconian Captain),* Stephen Thorne *(first Ogron),* John Woodnutt *(Draconian Emperor),* Ian Frost *(Draconian Messenger),* Michael Kilgarriff *(second Ogron),* Clifford Elkin *(Earth Cruiser Captain),* Bill Mitchell *(Newscaster),* Ramsay Williams *(Congressman Brook),* Stanley Price *(pilot of space ship),* Rick Lester *(third Ogron),* John Scott Martin *(Chief Dalek),* Michael Wisher *(Dalek Voice).*
Directed by **Paul Bernard,** Teleplay by **Malcolm Hulke,** Script editor **Terrance Dicks,** Designed by **Cynthia Kljuco,** Incidental music by **Dudley Simpson,** Produced by **Barry Letts.**

PLANET OF THE DALEKS
(Serial SSS, 6 episodes)

Episode One (7th April 1973)
Saved from suffocation aboard the TARDIS the Doctor discovers his rescuers to be Thals from the planet Skaro. Their leader, Taron, informs him they are on Spiridon where the secret of invisibility is being sought by their enemies. When one of the invisible enemy is immobilised cans of spray paint reveals its identity; a Dalek!

Episode Two (14th April 1973)
The rising quarrel between Taron and Vaber is abated with the sudden arrival of another Thal ship from Skaro, which crash lands close by. One of the newcomers, Rebec, informs Taron that far from there just being a pilot party of Dalek scientists on Spiridon there is in fact a whole army of ten thousand Daleks.

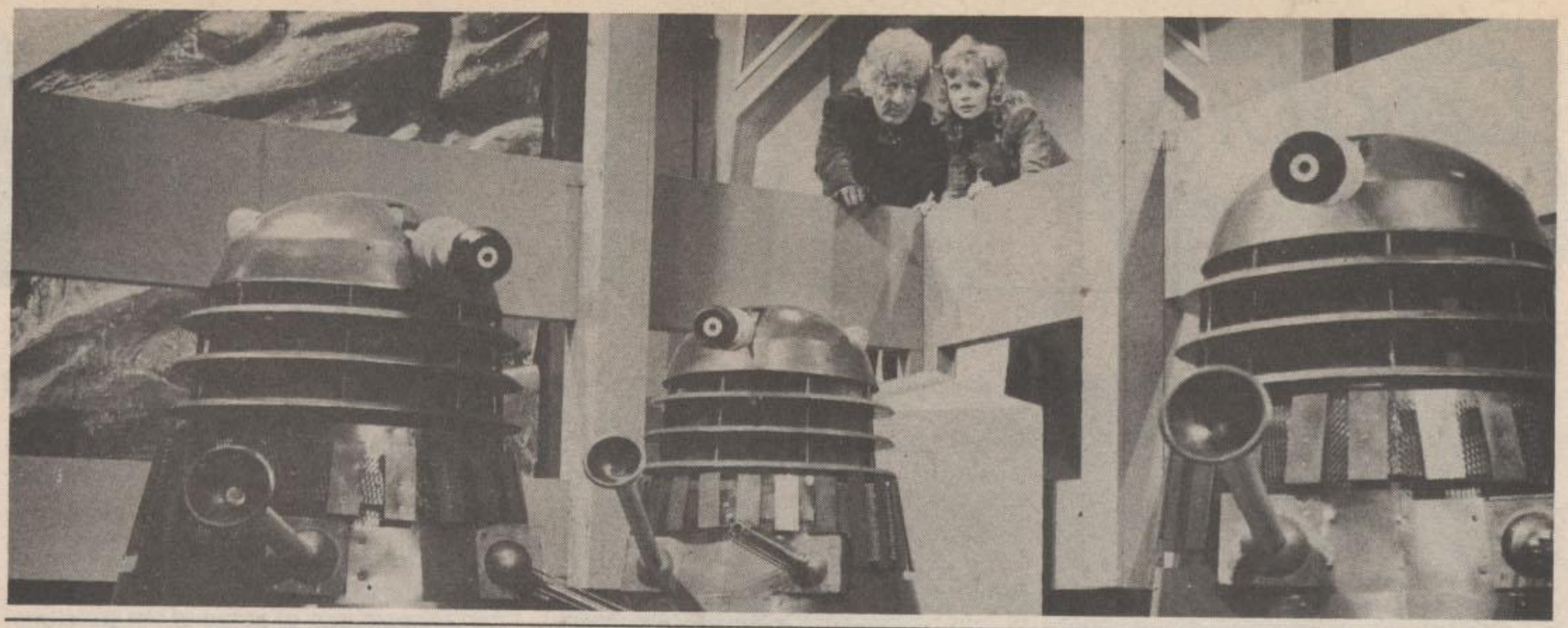
Episode Three (21st April 1973)
Trapped by the Daleks in their refrigeration plant, the surviving Thal expeditionaries are trying to construct a make-shift balloon to escape up a hot air duct. Peering through an inspection hatch the Doctor finds the ten thousand frozen Daleks but behind him the Dalek pursuers have nearly burned through the plant room door.

Episode Four (28th April 1973)
Having eluded the Daleks for a while the Thal party, with the Doctor and Jo has sought shelter for the night on the Plain of Stones. But later on Taron wakes to find Vaber gone on a suicide mission to destroy the Daleks. But patrolling Spiridons capture the young Thal and their leader orders him to be taken to the Daleks.

Episode Five (5th May 1973)
Concealed beneath Spiridon cloaks the Doctor's party observes the brave sacrifices made by the Spiridon Wester to prevent the bacteria bomb being unleashed on the planet. The Daleks are in temporary confusion but as the party tries to slip away one of the Daleks notices their disguise and the alarm is sounded.

Episode Six (12th May 1973)
The Dalek army is frozen by the "icecano" eruption and so galactic invasion is delayed. But the Dalek Supreme is already giving orders to overcome the delay. Aboard the TARDIS the Doctor offers the tired Jo a choice of where next she would like to go. Her answer—home, to Earth.

Jon Pertwee *(as The Doctor),* Katy Manning *(Jo Grant),* Bernard Horsfall *(Taron),* Prentis Hancock *(Vaber),* Tim Preece *(Codal),* Roy Skelton *(Wester),* Jane How *(Rebec),* Michael Wisher and Roy Skelton *(Dalek Voices),* John Scott Martin, Murphy Grumbar and Cy Town *(Daleks),* Hilary Minster *(Marat),* Alan Tucker *(Latep).*
Directed by **David Maloney,** Teleplay by **Terry Nation,** Script editor **Terrance Dicks,** Designed by **John Hurst,** Incidental music by **Dudley Simpson,** Produced by **Barry Letts.**



THE GREEN DEATH
(Serial TTT, 6 episodes)

Episode One (19th May 1973)
Determined to seek some answers to the cause of the green death the Doctor has gone with the Brigadier to the old mine workings. He finds Jo has already gone down the shaft with another miner, Bert, to rescue a colleague. But Steven's strong-arm man, Hinks, has sabotaged the lift mechanism and the cage, with Jo and Bert aboard, is now plunging helplessly down the shaft.

Episode Two (26th May 1973)
After a long and gruelling trek through the mine workings the Doctor has at last found Jo. Looking ahead of them both are revulsed by the sight of a green slime within on which the giant maggots are thriving. Just then the tunnel behind them collapses and into the shaft some dozen maggots squirm, hungry for food . . .

Episode Three (2nd June 1973)
Tired after their ordeal, the dinner party at Wholeweal has ended quickly with an early night for all. Jo stays in the lounge, however, hoping to spend some time with Cliff Jones. She is unaware of the newly-hatched maggot which is even now wriggling out of the kitchen towards her.

Episode Four (9th June 1973)
With Mike Yates causing a temporary distraction the Doctor is successful in eluding the "Global Chemicals" guards and manages to reach the private left leading to the top floor where the real company boss is supposed to reside. But when he gets there he discovers the chief of "Global Chemicals" is a computer..

Episode Five (16th June 1973)
Left alone for a while Mike Yates uses the Metebelis crystal to dehypnotise Mr James—one of "Global Chemicals" directors. He is just learning that a world takeover by The B.O.S.S. is planned for four o'clock today when an electronic signal kills James. Spinning round, Yates finds himself looking into the muzzles of the guards' guns.

Episode Six (23rd June 1973)
With The B.O.S.S. and "Global Chemicals" destroyed the threat to the world is ended and now a new life together beckons for Jo and Cliff Jones. At the party to celebrate their wedding intention only one face is filled with sadness—that of the Doctor who now realises his mistake at becoming fond of a human. Alone he begins the long drive back to London.

Jon Pertwee *(as The Doctor)*, Katy Manning *(Jo Grant)*, Nicholas Courtney *(Brigadier Lethbridge Stewart)*, John Scott Martin *(Hughes)*, Jerome Willis *(Stevens)*, Ben Howard *(Hinks)*, Tony Adams *(Elgin)*, Mostyn Evans *(Dai Evans)*, Ray Hardy *(milkman)*, Stewart Bevan *(Clifford Jones)*, Talfryn Thomas *(Dave)*, Roy Evans *(Bert)*, John Rolfe *(Fell)*, John Darth *(BOSS's voice)*, Terry Walsh *(guard)*, Billie Horrigan, Alan Chuntz *(security guards)*, Richard Beale *(Minister of Ecology)*, Mitzi McKenzie *(Nancy)*, John Levene *(Sgt Benton)*, Richard Franklin *(Capt Yates)*, Jean Burgess *(cleaner)*, Brian Justice *(Yate's guard)*, Roy Skelton *(James)*.
Directed by **Michael Briant**, Teleplay by **Robert Sloman**, Script editor **Terrance Dicks**, Designed by **John Burrows**, Incidental Music by **Dudley Simpson**, Produced by **Barry Letts**.

THE TIME WARRIOR
(Serial UUU, 4 episodes)

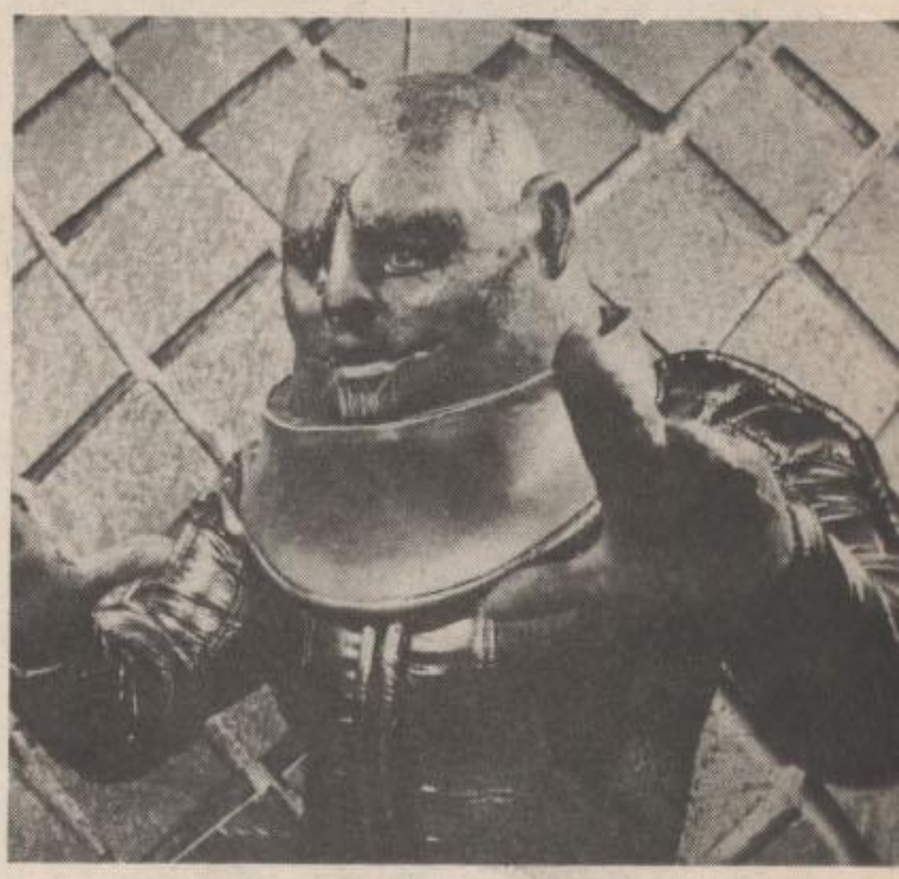
Episode One (15th December 1973)
Tracing the source of the time disturbance back to medieval Wessex, the Doctor is surprised to see journalist Sarah Jane Smith (who stowed aboard the TARDIS) being dragged into Irongron's castle. Then another presence alerts him—an armoured figure which, on removing its battle helmet, is revealed as a Sontaran.

Episode Two (22nd December 1973)
With a little help from the absent-minded Professor Rubeish the Doctor has managed to free himself from Linx's laboratory. But as he tries to escape from the castle he attracts the attention of Irongron and his men. A dramatic chase ends as the Doctor stumbles and Irongron looms over him, broadsword upraised for the kill.

Episode Three (29th December 1973)
Aware of what will happen when Linx's space ship lifts off the Doctor and Sarah have returned to Irongron's castle to try and free the captive scientists. The Doctor's work is interrupted by the arrival of Linx. The Doctor tries to bargain his help for the release of the prisoners but the Sontaran's only answer is to raise his gun and fire . . .

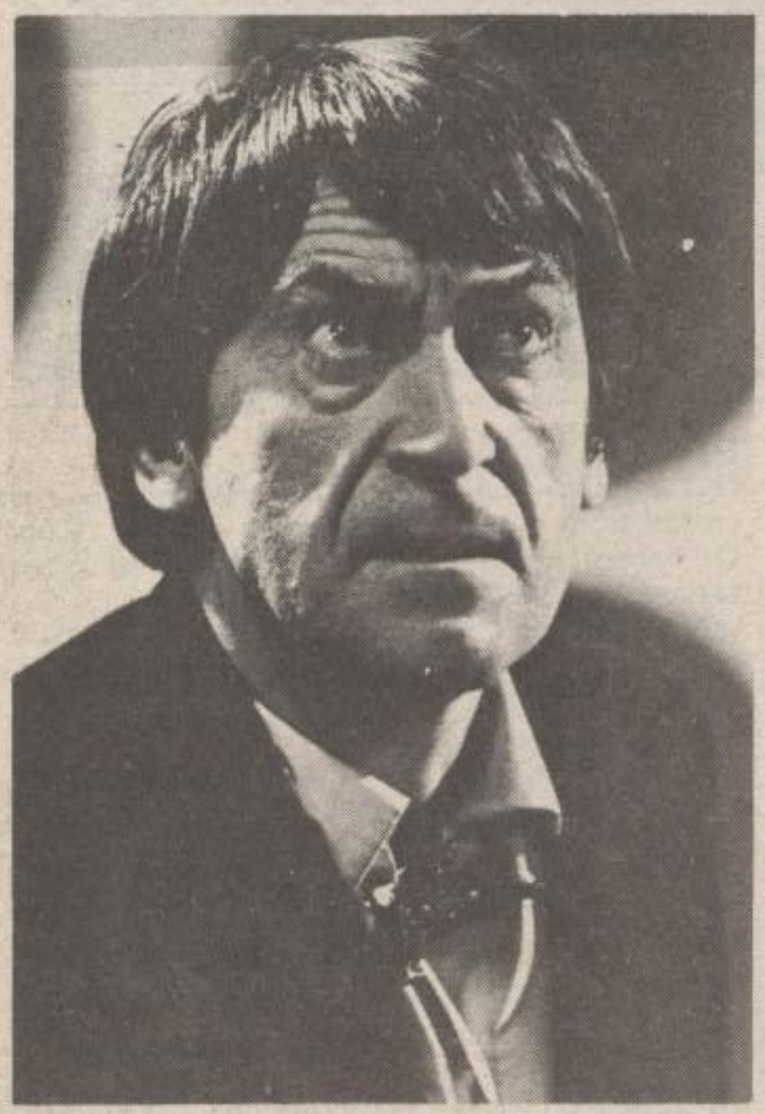
Episode Four (5th January 1974)
A skilled shot by Hal the Archer has killed Linx and moments later Irongron's castle is destroyed as the scout ship blows up. Irongron's power is now broken and scattered and Hal promises the Doctor would be well feted by Edward of Wessex. The Doctor declines but gives the archer one final demonstration of "magic" as the TARDIS dematerialises.

Jon Pertwee *(as The Doctor)*, Elisabeth Sladen *(Sarah Jane Smith)*, Nicholas Courtney *(Brigadier Lethbridge Stewart)*, David Daker *(Irongron)*, John J. Carney *(Bloodaxe)*, Sheila Fay *(Meg)*, Kevin Lindsay *(Linx)*, Donald Pelmear *(Prof Rubeish)*, June Brown *(Eleanor)*, Alan Rowe *(Edward of Essex)*, Gordon Pitt *(Eric)*, Jeremy Bulloch *(Hal)*, Steve Brunswick *(sentry)*.
Directed by **Alan Bromley**, Teleplay by **Robert Holmes**, Script editor **Terrance Dicks**, Designed by **Keith Cheetham**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**.



Doctor Who Archives

THE SF



EPISODE ONE

Having defeated the Ice Warriors' plans for Earth in the late 20th Century the Doctor and his two companions, Jamie and Zoe, are carried by the TARDIS far out into space and further into the future to a time when Mankind is spreading out across the Galaxy. To guide spacecraft through the black void a system of navigation beacons have been laid out along the space lanes.

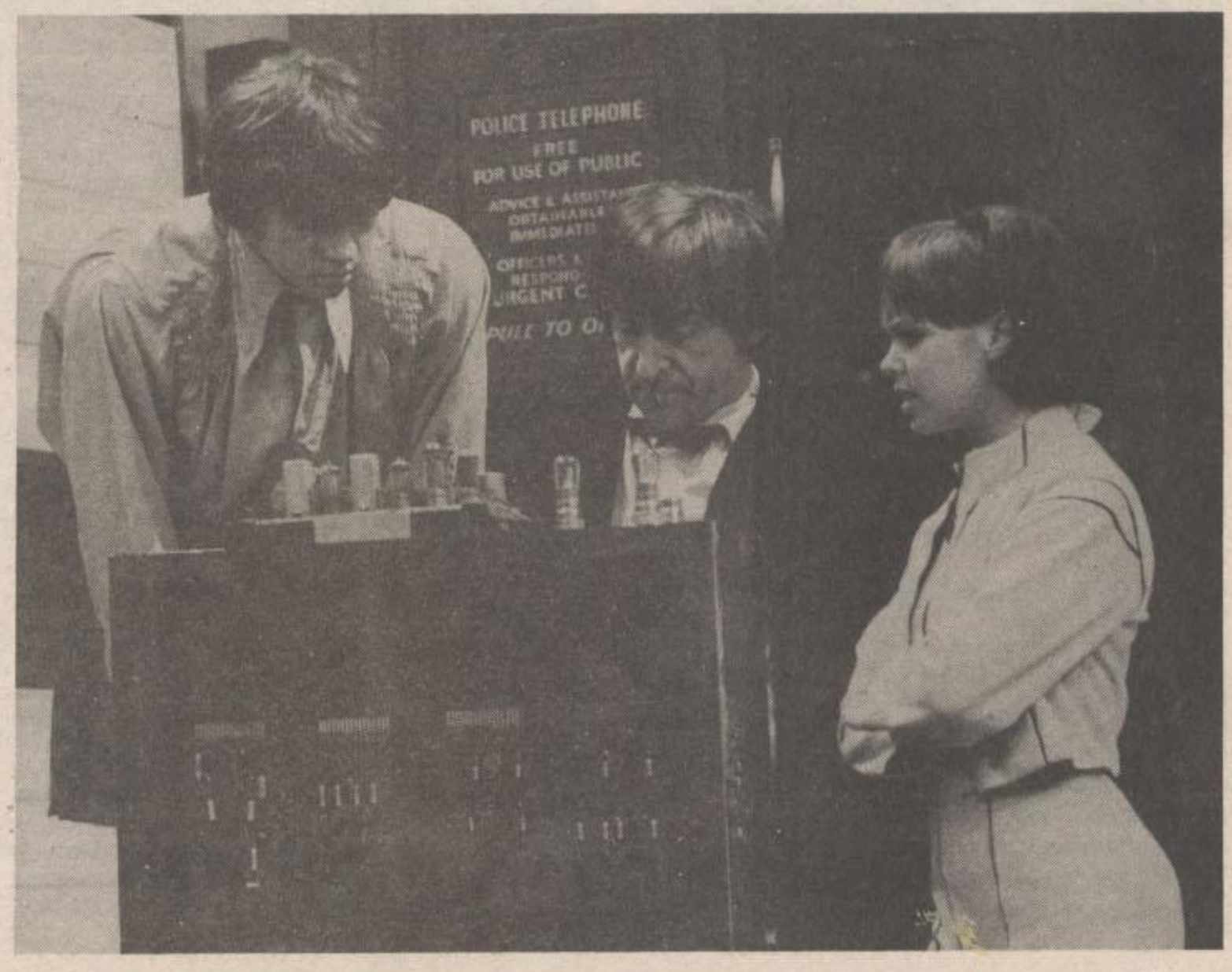
Two men, Caven and his lieutenant, Dervish, destroy one of these beacons. Many thousands of miles away, aboard a giant v-ship, General Hermack hears of the act from his subordinate Major Warne This is merely the latest of several incidents involving the loss of beacons. He recognises the act as piracy, carried out by criminals who want Argonite; the metal from which the beacon was largely formed. The fragments, when recovered, will make a valuable haul, for Argonite is found only on worlds distant from Earth. It combines the incorruptibility of gold with the strength of titanium and is highly priced. Hermack has sought this latest band of pirates for many years, but always their craft has proved too swift for the massive, heavily armed V-ship or its short range Minnow fighters.

Aboard the V-ship the scanners show that the beacon fragments are following in the gravitational wake of the pirate vessel as it speeds away. Determined now to foil future attacks Hermack orders small garrisons of men to be posted on each of the beacons. Each force will stay in constant touch with the V ship by radio, and kill any who try to board without authorisation.

On beacon Alpha Four Lieutenant Sorba is left in charge. Further down the beacon's narrow curving corridor the TARDIS materialises and the three travellers step out. Hearing a noise Sorba's men investigate. They spot the trio and immediately open fire. Beating a hasty retreat the Doctor seals himself and his friends within one of the beacon segments. While the patrolmen are searching, Caven, Dervish and the pirates attack killing all the Space Corps men save for Sorba who escapes in the confused battle. Although wounded Sorba manages to transmit a distress call until both man and transmitter are put out of action by Caven. The pirate then returns to his men who are attempting to get through to the Doctor's group. Worried lest the Space Corps arrive in force Caven orders the segment to be sealed permanently and their evacuates his men from the beacon, taking Sorba as a prisoner. Explosive charges are placed around the beacon and once the pirate ship is safe distance away the detonator is pressed. The beacon blows up in a fiery explosion.

EPISODE TWO

The eight exploded segments follow the pirate vessel out of range of the pursuing V-ship. Hermack is angry at the death of his men and the loss of the Argonite. Suddenly the sensors record the presence of another space vehicle. Suspecting a further pirate ship Hermack closes in. The mystery ship is soon identified as a veritable antique — the LIZ 79 — owned by an old space traveller named Milo Clancey. Once Clancey was a pioneer of space mining but now he is nearly ruined by pirate hi-jacking of his Argonite shipments. Hermack knows Clancey of old, an anachronism from the days before mining was carried out by large companies. The Space Corps men dock with the LIZ and Hermack goes aboard the ancient ship. The two engage in a long argument; Hermack wants Clancey to submit to authority but the old man waves him aside — no-one listened to his warnings about pirates years ago and it is too late now. Satisfied



PACE PIRATES

Hermack returns to his craft but he suspects Milo of being the master-mind behind the recent thefts. Warne is ordered to follow the LIZ in a Minnow.

Meanwhile the Doctor and his companions have realised what is happening to them; they are helplessly drifting across space inside one sealed segment, with the TARDIS in another. they have no way to control their movement and only a limited air supply. Deducing the sections are all being "steered" the Doctor rigs up an electromagnetic field around the segment to hopefully attract the others towards it. But accidentally he reverses the polarity and their unit is instead flung out into deep space.

Hermack orders the V-ship to go to the planet Ta, and there to the giant argonite mines owned by the Issigri Mining Company. The head of the corporation is Madeleine Issigri whom Hermack explains his mission. Many years ago Madeleine's father, Dom Issigri, was a partner of Clancey's and together they pioneered the search for Argonite. Then Issigri disappeared and it was widely surmised that Clancey had murdered him. Knowing this Hermack is surprised when Madeleine defends the old man; she does not believe him to be a pirate. During this discussion a report from Warne's minnow fighter is relayed to him. The LIZ appears to be waiting for a rendezvous. Hermack reasons it can only be with the space pirates.

Sure enough Clancey's ship is spotted docking with one of the beacon segments. The Major is ordered to bring him in, Clancey boards the section holding the three helpless travellers and, armed, he tells them not to move. Jamie will have none of this and attempts to disarm the man. Clancey fires at him add as Jamie falls, Zoe accuses him of murder.

EPISODE THREE

Clancey calms Zoe by telling her Jamie is only stunned. He brings the three aboard the LIZ 79 where he immediately becomes aware of the Minnow closing on his ship. But the wily old prospector is more than a match for Major Warne. As the LIZ moves away she expels a cloud of copper needles that obscure the Minnow's tracking devices. After some initial arguments the Doctor, Zoe and recovered Jamie agree to join forces with Milo who suggests their first

port of call should be Ta, specifically the site of the Issigri complex — it is the last place Hermack would think of looking for them. After all, when Dom Issigri's disappearance became common knowledge Madeleine dissolved the partnership with Clancey. Now Milo fears Madeleine may be running the pirate operations which have almost ruined his company while hers has prospered.

Milo's ruse works. Hermack, convinced of Clancey's guilt despatches a flight of Minnows to the planet Lobos where Milo's own mines are situated. The LIZ lands unobtrusively on Ta where the old pioneer has a secret provisioning base he uses occasionally. The base is among old, abandoned mine workings not used any more by the Issigri company. He shows the Doctor's party to a room warning them to stay there for their own safety. The old workings are a virtual labyrinth now and it would be all too easy to become hopelessly lost or to tumble into an old shaft. Milo then goes off to the engine room.

With a chance to relax for a while Zoe is able to carry out some astro-navigational computations. According to her calculations, the pirate craft and the other beacon fragments must now be within proximity of Ta. Perhaps the TARDIS may even be on Ta. The pirates themselves may even use the planet for a base — after all, Clancey still might be a pirate. The three leave the LIZ and head for the mine tunnels.

Zoe is right in one respect. Caven, leader of the pirates, is on Ta. Concerned by the prescence of the Space Corps in this area he tells Dervish to re-route the Alpha Four sections to Lobos and he hence draw Hermack's suspicions there instead of here. Stumbling lost within the winding mine workings the Doctor, Jamie and Zoe come across a group of pirates cutting up sections of another beacon. The three are spotted and chase is given. Rounding a corner in the darkened warrens, none of the travellers notices a shaft in the ground until it is too late. The three pitch headlong into a yawning abyss.

EPISODE FOUR

Luckily the shaft is not deep and the travellers' injuries are only slight. However, they are now in the power of the pirates and pretty soon they discover their new accommodation to be

►

a prison cell. The cell has another in-mate, Lieutenant Sorba, also unharmed. Only the Doctor is still in a lugubrious mood, noisily complaining about pins sticking into him from his trouser pockets. When Zoe exasperatedly asks him why he is carrying a collection of pins, the Doctor sulkily replies that he likes collecting them, before his attention is drawn to the sonic lock of their cell door.

Caven, meantime, is finalising the arrangements for sending the Alpha four beacon segments to Lobos, Dervish has rounded all the segments together for the voyage — and is puzzled by a large blue box in one of them — but has discovered one to be missing. This worries Caven even more and he determines that a thorough interrogation of Lieutenant Sorba might shed more light on the Space corps' plans and movements. The segments are launched into space.

Patrolling the space around Lobos the V-ship soon detects the exploded segments of the beacon — Hermack having decided to join his Minnow scouts. The sensors also track another space vessel leaving the civinity at high speed. It is a Beta Dart bearing the livery of the Issigri Mining Company, unbeknown to Hermack the ship is being piloted by engineer Dervish. Despite the markings Hermack's suspicions are aroused and he commands the V-ship to recover the Minnows and then turn back for Ta.

With the aid of the sonic screwdriver the Doctor is able to free his party from their cell. They encounter Milo Clancey who had been trying to open the door from the other side. Before any further discussions can take place the pirates come for them. Another chase ensues through the mine shafts but this time they have Milo to help them; he knows the tunnels better than anyone. The old prospector leads the way to Madeleine Issigri's office. She may be his business opponent but surely she will help the others to alert Hermack. They gain entry to her suite by a secret door and find Madeleine already there, with a gun pointed in their direction. Caven enters plus a contingent of his guards. Sorba makes a bid ro attack them but is shot dead by the merciless pirate who congratulates the girl for holding them till his arrival. Madeleine Issigri is in league with the pirates!

EPISODE FIVE

Caven has the Doctor's group taken away and imprisoned in Dom Issigri's old study where no-one from the legitimate company has been for years. Madeleine herself is angry with Caven, apalled by his cold-bloodedness and fearful for the lives of his prisoners. She joined him in what she believed would be the salvaging of old space flotsam, and by the time she discovered the truth behind Caven's organisation she was involved too heavily to be able to back out. In reply Caven informs her he does not intend to kill his captive immediately. Hermack is returning to Ta; the prisoners will be put aboard Milo's old ship which will then be piloted by remote control. When the LIZ is within range of the V-Ship's scanners, he says, he will make it accelerate away and then blow up. It will appear to Hermack as though Clancey and his pirate crew perished while escaping in an unspaceworthy ship. Madeleine's protests begin anew but Caven silences her with a warning. If she disobeys him then Dom Issigri will die. . .

The Doctor, Jamie, Zoe and MI Milo are cautiously exploring their new habitat when they hear a faint moaning coming from one corner of the dimly-illuminated room. A dishevelled, frightened old man shambles into view and Milo recognises his old friend Dom Issigri, alive after all these years. It is imperative they escape. The Doctor studies the lock throughtfully.

Madeleine is pleading with Caven to be allowed to see her father whom the evil pirate has kept alive as "a life insurance policy". Unable to sway Caven, she turns to the more human dervish for help — but he is too afraid of crossing the pirate leader. As Madeleine leaves in distress Dervish completes the wiring up of the remote control unit.

The Doctor's skills enable the five to escape their prison but when a mob of Caven's men spy them they are separated. Milo and Dom head for the most immediate point of safety — the LIZ — and prepare it for take off. The Doctor, underneath the launching platform hears the ominous rumble of the ship's engines as he searches for Jamie and Zoe. The pirate leader, registering Dom and Milo in the LIZ cabin, presses the launch control on the remote console. White plumes of superheated gas erupt from

MARVEL CLASSIFIEDS

Shops

FORBIDDEN PLANET BOOKSHOP
Comics, Science Fiction and film & TV fantasy (Star Wars, Superman, etc) — posters, stills, portfolios, etc. *Shop hours: Mon.-Sat: 10am-6pm* except *Thurs: 10am-7pm*. Tel: 01-836 4179. *23 Denmark St, London WC2H 8NN.* **Mail Order Service.** Please send s.a.e. for giant monthly list to above address.

COMIC SHOWCASE
15 Catherine St, London WC2
01-379 3345
Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the 70's; including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We are always interested in buying collections of old or rare comics in nice condition.

Sheffield Space Centre
485 London Road, Heeley,
Sheffield S2 4HL
Telephone: Sheffield 581040
We stock a large selection of S/F, Fantasy paperbacks, American comics, Port folios, Magazines etc.
Open — Monday, Tuesday, Thursday, Friday 10 am - 5 pm, Saturday - 9 am. Closed Wednesday. SAE for list.

KENT's leading stockists of American comics,
science fiction, horror & fantasy film material and novels etc.
The Edge of Forever,
54, Bellegrove Road, Welling, Kent.
(telephone 01-301 3772).
Open Monday to Saturday (except Wednesday), (Mail order available — send SAE).

ODYSSEY 7
Manchester University, The shopping precinct. The junction of Oxford Road and Booth Road. Up the escalator to the main level. Tel: 061 273 6666
Science Fiction novels. Fantasy film books, magazines, stills and videos. Role-playing games. Star Trek and Dr. Who material. Marvel and D.C. comics.
Open Mon-Sat 9.30 am — 5.30 pm

THE COMIC BOOKSHOP
Comics (from 1939 to July '82) SF, film & TV fantasy & merchandising. Open Mon to Fri 10am to 6pm; Sat 9am to 6pm. Monthly sales list and discounted advance list: Please send large SAE to:
234 Ilkeston Rd.,
Nottingham NG7 3EA.
Tel: (0602) 789282

Nostalgia & Comics
14-16 Smallbrook Queensway
Birmingham 5. 021 643 0143
We stock US & GB comics both current & back issues. No lists but please call in 10.00 'til 5.45 Mon.-Sat.

BRAINSTORM BOOKSHOP
American comics, Marvel Warren and D.C., art, film, T.V., fantasy, Sci-fi books. Heavy metal and other magazines. Underground comics, head gear, tarrot cards, badges etc. Send SAE for sales list or pay us a visit.
Open 6 days a week.
158 Brighton Road, Bensham,
Gateshead, Tyne and Wier.
Tel. 0632 785629

Interstellar
At the Bookshop, 439 Hartshill Road, Stoke-on-Trent. Tel: 0782 618130
We stock new imports, back issues, related books, etc. Lists also issued send S.A.E. and specific wants list for immediate reply by return of post.
Comic Bags — Good quality bags with flap. Buy 200 get 50 **free** — only £3.50 inc. p&p.
Also magazine bags — same price. Please specify which and send cash with order.
Interstellar
Nr. Victoria Theatre
Mon-Sat. 9-6

whom books
200 Woodlands Road
Glasgow G3 6LN
041-333 0784
British & US books, comix & mags
We have all new British S.F. all new American S.F. all new Marvel, D.C.'s, Pacific comics, Warren (including non-distributed) and magazines.
Also collectors comics, annuals, velvet posters, old paperbacks etc. etc. etc.
From X Men 137 to the Albacon report to the Black Lion we have it. P.S. We also buy comic collections. No mail order.

WORLDS OF WONDER
12/13 Mini-market Lincoln
Tel: 37923
Large selection of science-fiction and fantasy: Marvel, D.C. comics. Eagle comics. Star Trek, Dr Who. Film fantasy magazines. NO LISTS
Open 10-5 Wed 10-1.

Mail Order

"HARLEQUIN" 1st FOR BOOKS!
Send 20p stamp, for Giant Illustrated Catalog of Sci Fi, Fantasy Horror, T.V. and Film, Rock and Pop Stars, Books and Magazines.
To **"HARLEQUIN"**
Dept. F.T.
68 St. Petersgate, Stockport.

Printed in full colour on white, sky blue or black
'T' SHIRTS.
or full colour portrait of 'Indiana Jones' on white
'T' SHIRTS
size chest 28 — £2.75 + 50p p&p
30 32-34 36-38-40 42 — £3.25 + 50p p&p
send cheque/P.O. - **GALAXY SHIRTS.**
6/8 Banks Road, Poole, Dorset.

JOHN FITTON
Dr Who Weeklies 1 @ 75p 2-15 @ 50p 17-42 @ 30p. Monthlies 48-59 @ 60p ea. All current Dr Who paperbacks in stock. Blakes 7: 1,2,3. @ 55p. Starlord 1-22 @ 25p ea. Postage 60p per order or send 14p stamp for US Comic catalogue or full Dr Who list.
1, Orchard Way, Hensall.
nr. Goole. N. Humberside.

COMICS AND THINGS
You name it and we probably have it or can get it. We specialize in prompt mail order world wide service. Comic books, magazines, James Bond, Gum cards, S.F. paperbacks, movie items, McGoohan, Rigg, etc. . . 1900-1982. Air mailed catalogue. £1.
Rogofsky, Box S1102, Flushing, New York 11354 U.S.A.

Events

At the Edge of the World
Blakes 7 Convention
London 7th & 8th August 1982
SAE for details:
26 Stanlake Road
Shepherds Bush
London W12 7HP

Marvel Classifieds appear in 500,000 (approx) magazines each month.

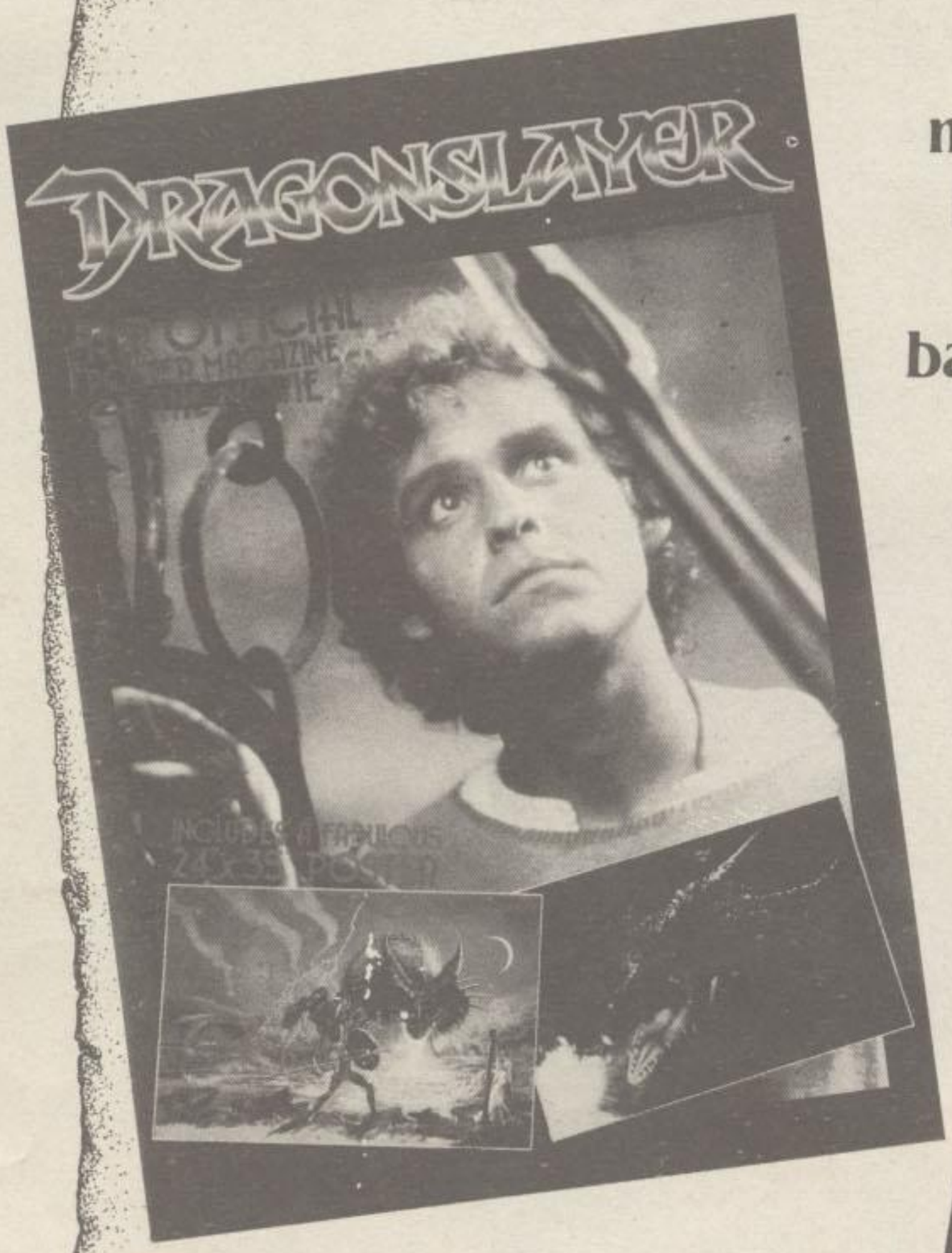
To advertise in Marvel Classifieds phone Claire Brooke on

01-580 9012

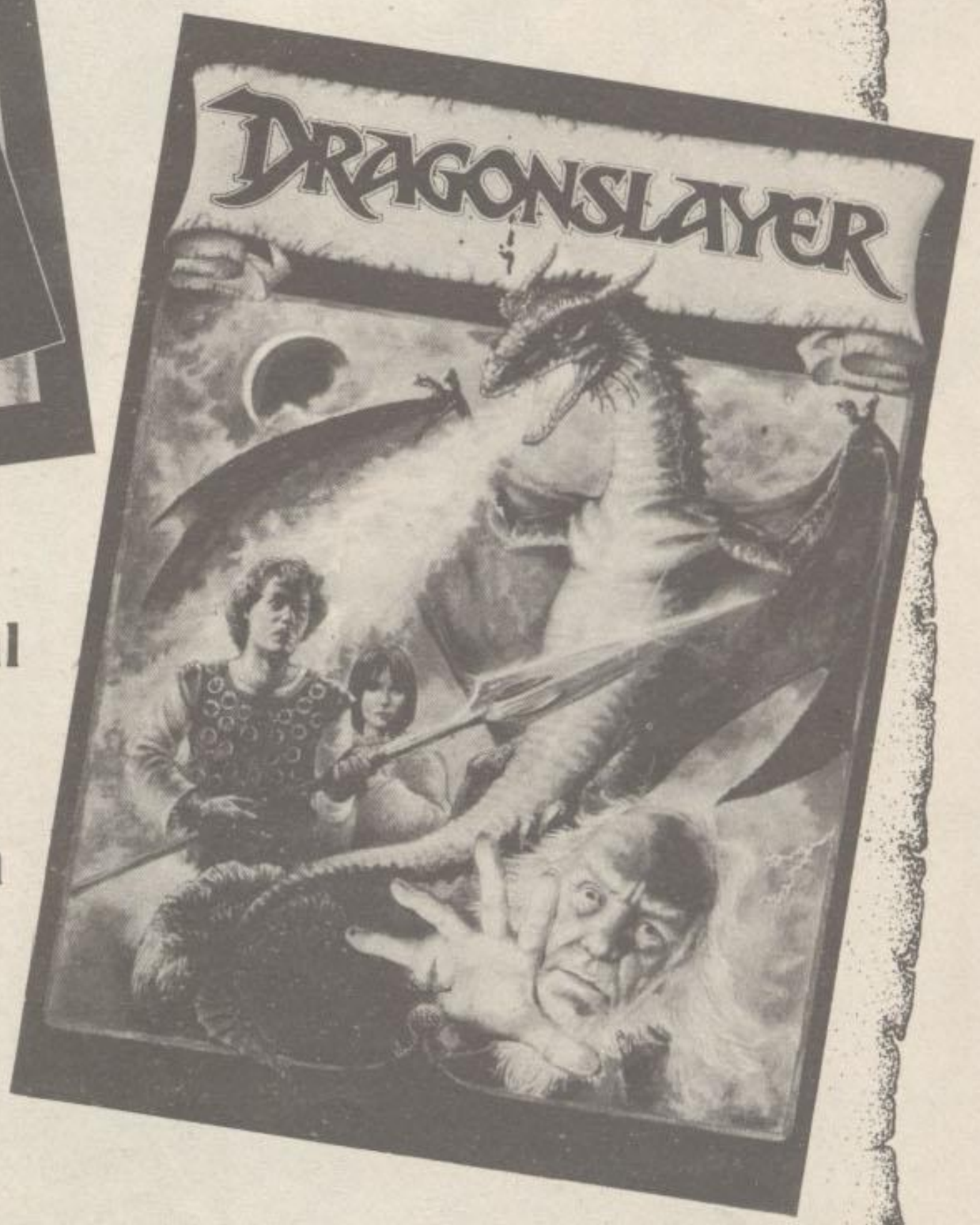
MC11

Marvel Magazines Present

DRAGONSLAYER



The official poster magazine of the movie featuring full colour photographs and background information, plus a fabulous 24"x35" poster.
65p



A Marvel Super Special Collectors Edition featuring the official full colour adaptation of the movie.
75p

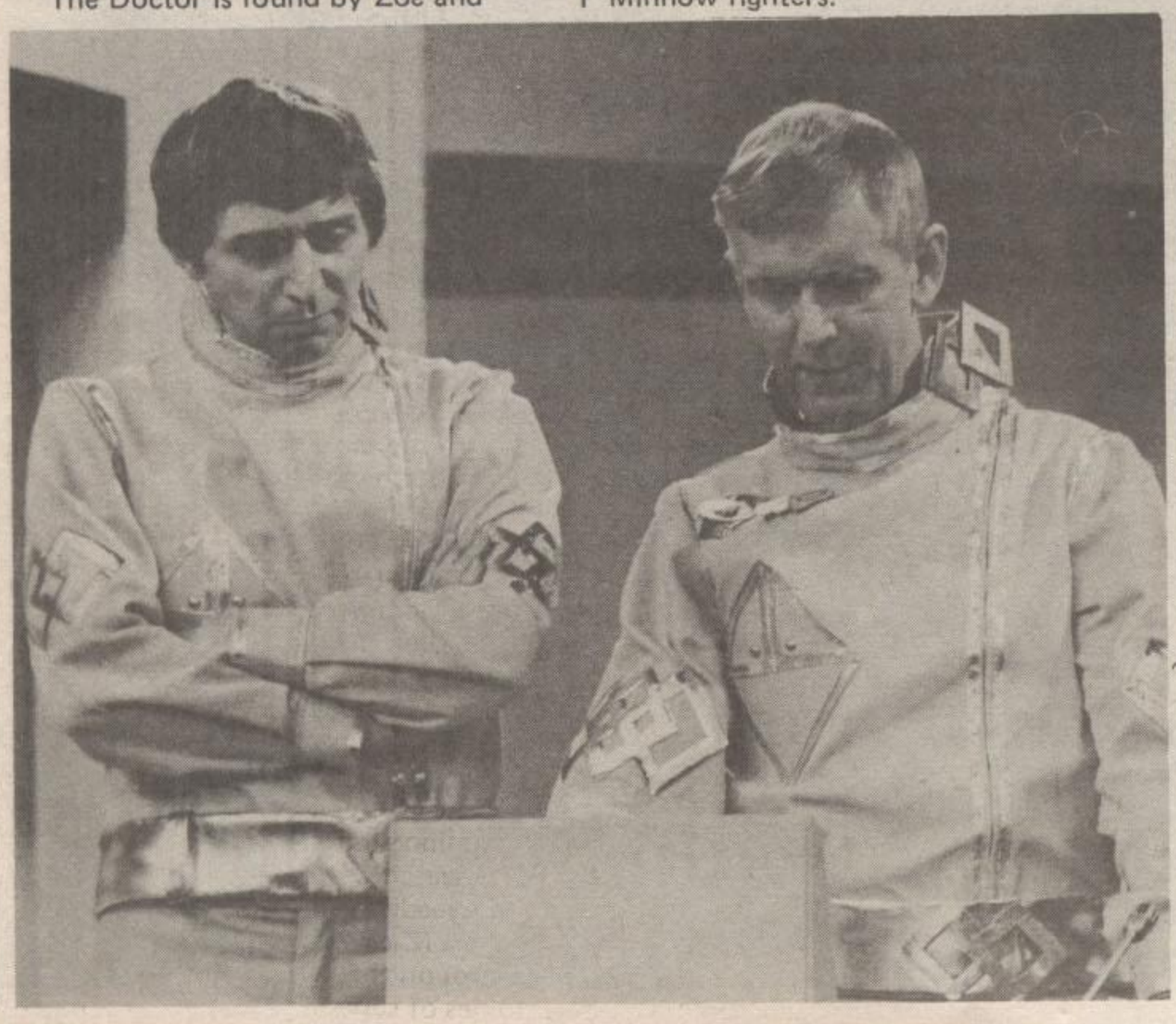
Now On Sale

the ship's rockets as the LIZ is blasted into space. The Doctor collapses.

EPISODE SIX

As the LIZ goes into orbit, pre-set for its rendezvous with the V.41, Caven . remotely cuts off the oxygen supply to the ship. There will be no need to blow up the ship. Instead Hermack will find the two "pirates" dead aboard the craft whose holds are now full of Argonite. And with a little persuading Madeleine will sign over full control of the Issigri Mining Company to him and Caven will no longer need thei identity of a pirate.

The Doctor is found by Zoe and Jamie. Thankfully he was only choked into insensibility by the gases from the LIZ. Cautiously the three make their way to Madeleine's office where they find her alone with Dervish. They overpower him but he is able to escape. The girl's first concern is for her father and Milo. Despite gun damage from the struggle with Dervish the Doctor is very soon able to reconnect the remote control unit and both air and manual piloting is very soon restored to the LIZ. General Harmack is then contacted and told the true position. He promises to be on Ta within the hour. Major Warne is told to launch a squad of Minnow fighters.



His grand plan frustrated, Caven intents to go out with a bang. With Dervish's help he wires up explosives to the atomic fuel store; enough to set off a nuclear explosion of planetary proportions. The explosion will be set off from the Beta Dart ship when it is safe from the blast effect zone that will destroy Hermack, the Company and the LIZ. To prevent the Doctor from tampering he seals them inside Madeleine's office.

The pirates blast off in the Beta Dart and the Minnows close in for the kill. But when Caven broadcasts his threat to blow up Ta Hermack has no choice but to call his fighters off.

Milo and Dom manage to land the LIZ without further incident and they quickly hurry to free the Doctor and his friends from the office. With time rapidly running out the Doctor sets about defusing the detonation apparatus that Caven has left to set off the charges.

Aboard the V-ship Technician Penn informs Hermack that the Beta-Dart is now outside the explosion area — they can detonate any time they wish to now in perfect safety. Hermack makes a decision and orders the Minnows to attack. As the fighters close in, Caven realises he has lost and pushes the detonation button. Moments later, the Beta Dart is nought but space debris as the fighter missiles strike.

On the surface of Ta, the Doctor breathes a sigh of relief. His defusing worked but only to split second from oblivion. The Issigri company is safe, Madeleine is reunited with her father and for Clancey a partnership is renewed. Only Jamie is left in dismay. To be re-united with the TARDIS on Lobos will mean a fate worse than the pirates — another flight in the LIZ 79.

CASTRO VALVA review

The start of a new season, the beginning of a new era, a rematch with a long established villain, and a plotline of almost inexplicable complexity. Armed with those factors *Castrovalva* should have been a classic to end all classics—and it did not fall far short.

Castrovalva put a lot into its fortnight on television and could almost be described as a two part story in itself—part one dealing with the fate of the TARDIS if it plunged into the cataclysmic hydrogen in-rush of Event One, otherwise known as the Big Bang, and part two dealing, at a more sedate pace, with the subsequent adventure on the planet *Castrovalva* itself.

The prime note of episode one was the almost faultless attention to continuity paid to establishing the new Doctor as a successor to his previous selves. They were all there; the fast-talking Baker, the quizzical Hartnell, the authoritative Pertwee and a stunningly brilliant rendition of Patrick Troughton which merely served to amplify Peter Davison's quite considerable talent. My initial doubts from 1980 over the choice of so young an actor to play the Doctor were totally dispersed from having seen him in this episode. From the bemused meanderings of his unstable self to the confident and recovered image he projected in the final moments of the serial Davison was exemplary. The cliché term is "charisma". And Peter Davison possesses it in abundance. Selecting just a few of my favourite moments I would list the whimsical scene where the Doctor discards the recorder for a cricket bat, his frenetic outburst of applied concentration as the ship's internal temperature begins to rise, and his subconccious pep-talk to the two girls as he drifted into trance within the Zero Room.

This latter instance was an example of narrative style at its televisual best—a means to tell a story using the powerful tools of the television industry. For that short scene alone we had Davison's commanding voice dipped with stirring reverberation courtesy of the sound technicians, the unusual sight of the Doctor apparently levitating via the use of CSO (I still maintain his coat tails should have hung down towards the vertical though), very mood-evoking lighting and the considerable enhancing effect of the Radiophonic incidental music. Whatever my reservations about the saturation use of radiophonics in **Doctor Who** these days I cannot deny the major contribution they made towards this serial, especially with the Castrovalvan "theme" which is likely to join *City of Death's* score as a front runner for the catchiest tune ever penned for the series.

Someone else who made a major contribution to this serial was Janet Fielding. Armed with some of the best lines—I loved the likening of Brisbane to an isolated place cut off from the rest of the Universe—I tend to feel she will shortly be giving the very talented Sarah Sutton a run for her money in the acting stakes, if not Peter Davison himself.

Turning now to the sets for *Castrovalva* it would be all too easy to dismiss them as a holiday for the designer since all the sets and groundplans were based on the litho prints by the artist Cornelis Escher. However a set of prints is one thing, constructing a series of settings that fulfill the basic need of giving the place its recursive look within the bounds of a tv studio is quite another, and here Janet Budden excelled herself. The final visual impression reminded me strongly of a cross between **The Prisoner** and certain of the **Star Trek** serials, and if you accept that the latter is acknowledged as the world's top science fantasy series of all time, then such a comparison is quite an acolade.

Neither were the two related fields of make-up and costume lacking in helping to make *Castrovalva* so fabulously tangible to the viewer. Allied with a good cast the costumes by Odile Dicks-Mireaux were both

reassuring and disturbing. Reassuring because they looked like styles one has seen before, and disturbing because on closer examination they were obviously not. As for Marion Richards' make-up for the Portreeve (Neil Toynay indeed!) that was certainly one of the production's high points. In the past The Master's disguises were revealed by the easy trick of having another actor do the role and then cutting to a fast shot of a rubber mask being removed. Here we had Anthony Ainley in full shot for two episodes but in a totally different character and with a totally different face. If you did spot his identity before the *denoument* then it was surely only because a camera would occasionally catch him in half profile revealing that familiar bone structure beneath the hair pieces. As a fan of Rathbone's Sherlock Holmes, however, I would have preferred the unmasking to be done visually by having the Master removing his disguise piece by piece rather than using video trickery to accomplish the transformation.

And the video effects in episode four were what displeased me the most in this serial. Not because they were badly done. On the contrary the shots of Castrovalva breaking up into recursive confusion were, very plainly, the best electronic effects I have ever seen in the series to date. But none of them were on the screen for more than a few seconds! Blink and one missed a visual masterpiece. While I appreciate the need for fast intercuts to generate a fast pace to the story I do feel we could have been treated a little longer to something even the American series with their large film budgets have yet to match.

Had I unlimited space here I would be happy to wax lyrical on such other superb facets as Derek Waring's sombre Shardovan, Bidmead's verbally effusive script (my favourite line being, "If we could cook your memories Ruther, we would feast indeed.") and my query as to why a stick of celery should be indicative of civilisation. Sadly though I cannot.

Suffice to say then *Castrovalva* was a rare and delicate hors d'oeuve, and like all good hors d'oeuves it merely left one hungry for much, much more.

TARGET BOOKS

AN INTERVIEW WITH THE EDITOR OF THE DOCTOR WHO SERIES CHRISTINE DONOUGHER.

Above: *A portrait of Christine Donougher, Editor of the Target Books* **Doctor Who.** *Also pictured on this spread is a series of covers of the* **Doctor Who** *range.*

November 1983 is a date eagerly awaited by the vast majority of **Doctor Who** fans because, of course, that date will mark the twentieth anniversary of the programme on television. Likely to be somewhat less well-remembered is May of that same year. On that month, ten years earlier the very first Target **Doctor Who** paperbacks came onto the market in the shape of *The Daleks, The Zarbi* and, to date, the only historical novelisation, *The Crusaders.* All three books proved to be runaway successes with *The Daleks* even attaining a few weeks in the top ten list of children's paperbacks. Those three titles began a series of books which could well, in the not too distant future, rival the current record held by the *Perry Rodan* title for the sheer number of books available under one banner.

With nearly seventy novelisations and with several special publications under its belt the *Target* emblem is now firmly entrenched as the home of **Doctor Who** book publishing and the company behind it, *W.H. Allen & Co. Ltd,* have a further batch of new titles lined up for 1982.

Doctor Who Monthly regularly attracts a good deal of mail relating to the books and so with the aim of saving question space in the *Matrix Data Bank* columns I took myself off to 44 Hill Street, London to meet the person currently in overall charge of the **Doctor Who** books, editor Christine Donougher.

The first question I put to her was the commonly asked one, who is actually behind the *Target* symbol?

"W.H. Allen has a hardback list, a paperback imprint called Star Books, and Target used to be the imprint for a children's list. We prefer to think of it as not so much a children's list now as a specialised area of publishing with a separate identity from our Star list, which it complements.

W.H. Allen itself is a publishing subsidiary of Howard & Wyndham, a publicly quoted company which also has other interests.

Target originally became associated with **Doctor Who** publishing when an editor there bought the rights to the three original Frederick Muller hardbacks and published them under the Target imprint as paperbacks. Target was then the children's branch of a publishing company called Tandem, which was later absorbed by W.H. Allen."

There is an editorial staff of seven at W.H. Allen, including the Managing Director, who is quite heavily involved on the editorial side, and between them they run the three lists: W.H. Allen hardcover books, Star paperbacks and Target."

When I queried Christine as to where exactly **Doctor Who** fitted into the Target list, she explained that the **Doctor Who** novelisations were obviously an important part of the list—and that W.H. Allen were proud to be associated with the series—but that other kinds of book appear under the same imprint. "For example, we are publishing *Disney's Family Guide to the World Cup 82* in April. Now we don't consider this an exclusively children's book, and we hope the word 'family' in the title would indicate this. Similarly, we regard the **Doctor Who** list as being not just for children but also for a cult readership. Although the books definitely appeal to children and are aimed at them, there is a much more general interest in **Doctor Who**. After all, it is something of a national institution after nearly twenty years on television. And just as the television programme attracts adults as well as children, so do the books."

I asked Christine if she learned much about the nature of the readership from reader feedback—letters of comment etc.

"We get quite a lot of mail. There are always people—of all ages—asking if they can novelise the **Doctor Who** stories for us. Some of them send in complete typed manuscripts, sometimes they are even made up into little booklets with covers. But I am afraid I really can't give them any encouragement at all. We already have a number of longstanding **Doctor Who** authors who want to continue writing, and there is no reason whey we should not want them to. This year we are in fact taking on a few more authors new to **Doctor Who** novelisations, but they were all responsible for the original television scripts —Andrew Smith, for example, who is very sad, but there just aren't any opportunities for the ordinary **Doctor Who** enthusiast, however keen."

Christine Donougher was keen to emphasise the very major role played by Terrance Dicks in the field of **Doctor Who** publishing.

"Terrance Dicks has been writing **Doctor Who** books for a long time and he was a moving force behind getting the whole series off the ground. He had the foresight to stay with the books since the beginning and he is obviously a very popular author.

I wondered if there were suggestions for future titles in readers' letters.

"We do get some, but quite often they are titles we are in the process of acquiring anyway. A lot of people have asked us to do the Douglas Adams stories and we hope to be able to organise that. But our publication of *An Unearthly Child,* for example, was nothing to do with readers' letters. That arose from talking to John Nathan-Turner, who was going to put it out again in the BBC. It was obviously an opportunity not to be missed. It gave us a chance to sell the book not only to those who remembered the programme when it was first shown, but also to a completely new generation of youngsters and to people who have become addicted to Doctor Who since 1963. I think *An Unearthly Child* was an excellent story to publish and I'm surprised it hadn't been done before.

"Basically there's no reason why we shouldn't publish all the **Doctor Who** stories eventually, but we obviously can't do them all at once.

At one point the *Target* adaptions were coming out at a monthly rate, a pace which has since slowed and even stopped due to the negotiations with the Writers Guild. Now that agreement has been reached with the Guild would this mean a return to a once-a-month publishing for the **Doctor Who** novels?

"We aim to publish once a month, but this might vary from time to time, which is one of the problems in dealing with the **Doctor Who** readership. They are most anxious for information and if you say something

►

and then change it you get a flood of aggrieved mail. So I prefer to limit pre-publication information, basically because everything is subject to change, especially schedules. For instance I had a phone call recently from John McElroy of the Appreciation Society about our schedules and I told him that although I couldn't give him detailed information up to the end of the year, I could give him titles as far as June and July. Well, since then those have been changed. This will happen for a variety of reasons—a late delivery of a manuscript, for example, might affect us, particularly now that we are just starting to get the series off the ground again.

"This year we hope to publish a total of seven new **Doctor Who** books, most of which are recently televised stories.

"The stories which are currently going out on television are the ones which are going to attract readers to our novelisations, and it is the interest in the new programmes which generates new interest in the older stories. Of course there is already a firmly established **Doctor Who** readership whose interests in the older stories we also try to satisfy. If there are, say, six new stories televised each year, that gives us a chance to catch up with some of the older ones.

"As far as the **Doctor Who** backlist is concerned, it is not always financially viable to keep all the titles in print at the same time—warehouse space alone is prohibitively expensive. But we do try to bring them back into print as quickly as possible, so that it is not always the same ones that are temporarily unavailable."

A lot of readers' letters to the **Monthly** deal with the actual production of a novel from deciding the title to the finished books appearing on shelves in the shops. So I turned to a more general enquiry about the mechanics of producing the **Doctor Who** series.

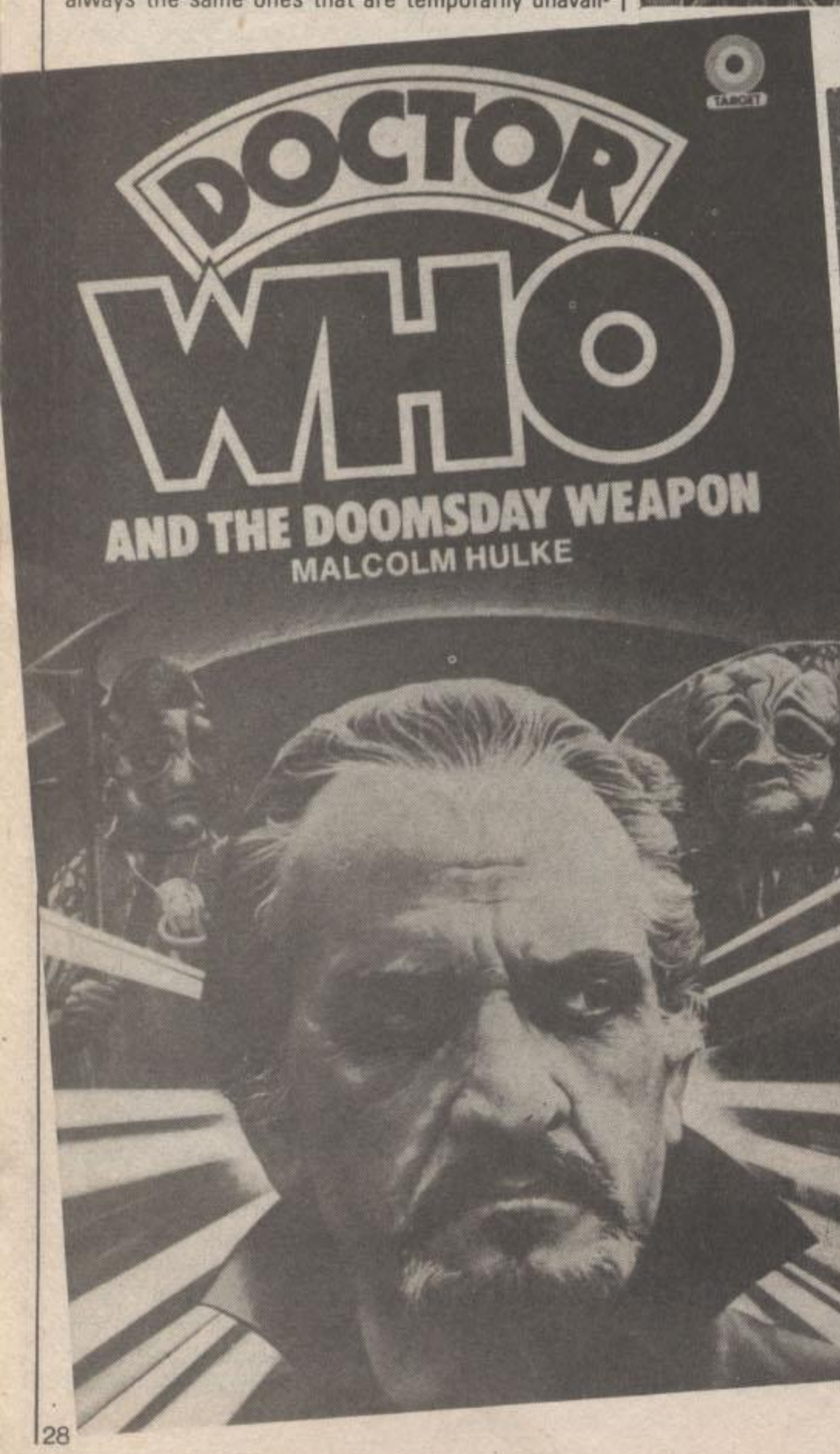
There is an old adage about a cover selling a book yet far from this intending to demean the internal contents it is a commercial fact that covers do sell books even before they are printed as Christine Donougher explained as she went on to discuss the front illustrations for the **Doctor Who** books.

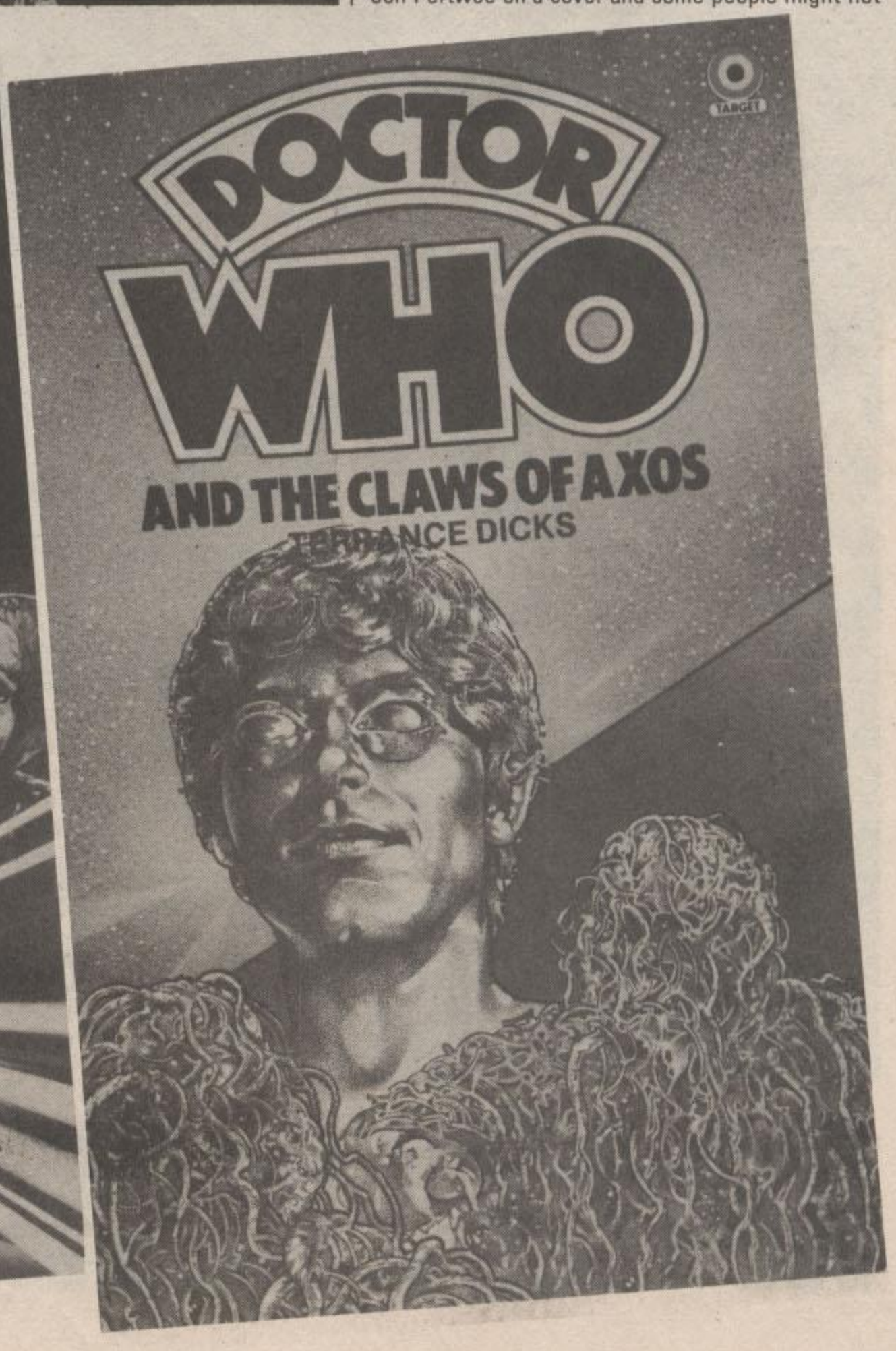
"We need covers for our sales force some six months before publication.

They have to sell the books to the shops on subscription—they take orders for books well before publication and very often a cover can affect the number of copies a book buyer will order. A separate department here deals with the covers—again liaising with the BBC who supply us with photographs, which we give to the artists commissioned to do the illustrations."

A common question concerns the depicting of the Doctors on the covers. Why is only the current Doctor's face shown and not the faces of the older ones whenever older books are done?

"That is a Sales decision. As far as our sales are concerned, and they get feedback from the book buyers, who are in touch with the book-buying public, it is better if we feature a current Doctor. If we put Jon Pertwee on a cover and some people might not





buy the book if they have never seen Jon Pertwee as the Doctor. We don't re-jacket as soon as a Doctor changes, but we've done two or three reprints of a book and sometimes we feel the cover needs up-dating. We change the logo on the books to keep up to date with the BBC.

With Target's **Doctor Who** novels approaching their tenth anniversay I rounded off our discussions by querying the current state of the **Doctor Who** books and what the future holds, as far as possibly can be reckoned, both with the novels and with specials like *The Monster Book* and productions like *The Programme Guide* and *The Quiz Book*.

"The sales tend to pick up while the show is on, they perhaps decrease over the summer months, pick up again for Christmas . . . it's very varied and you just have to be very sensitive to whatever happens. A new Doctor will probably help to promote sales a bit. I would like to bring out the books concurrently with the programmes, but it will take some time to set up, although with *An Unearthly Child,* we were able to rush it through in about a couple of months, from talking about it to actual publication.

"As for the specials you mentioned, it is very hard to cost out at a reasonable price a book with a large number of illustrations, and if we were to do a *Monster Book* now, the high cost of production would make it prohibitively expensive for the buyer.

"On the other hand, something like the Jean-Marc Lofficier books is just a question of typesetting, so whether or not specials can be brought out depends

entirely on the editorial and illustrative content."

C.D. concluded the interview with a reassurance that the Doctor Who books have a long projected future, both in the case of novelisations and the once-off special publications like the *Programme Guide,* Editorial policy will continue to be flexible and CD will be examining with interest the response of readers to the new authors and the new styles of writing which they will be introducing to the series.

And as a marker to that a lot of eyes will be studying the reactions to the release this Spring of *Warriors' Gate*—an adaption which perfectly captures the complex and intricate nature of the original television production.

DOCTOR WHO PREVIEWS

Black Orchid

Described in its publicity handout as a story with a "visually stunning fancy dress ball", *Black Orchid* looks set to jolt the complacency of all those who thought historical stories were merely dull intermissions between the science-fiction serials of the past.

Despite its overall running time of just fifty minutes, this the first two-part story since *The Sontaran Experiment* has had, if possible, even more of the renowned BBC flair for costume drama lavished upon it than was evident in its predecessor, *The Visitation*.

However, unlike Eric Saward's Terileptil story this production features no science-fiction element whatsoever. It is purely and simply a historically-based adventure story set in England some seven years after the ending of the Great War. Intended as an experiment by producer John Nathan-Turner it will be the first truly historical **Doctor Who** since *The Highlanders* went out in 1966 and will show, by critical and ratings reactions alike, if there is still a place for non-sf stories in the programme.

Certainly the arguments for a revival of the historical stories are well-stacked up in *Black Orchid* with, for once, the storyline being almost overshadowed by the production values of the show. Few serials before this have had the same attention to period feel as has been crafted here by newcomer **Doctor Who** director Ron Jones who, last autumn, took his cast and crew down to Royal Tunbridge Wells to shoot the location scenes essential to the story. Rambling lanes eloquent of days when wealthy folk toured empty roads in Bugattis and Packards, sprawling country houses immortalised by the writings of P.G. Wodehouse, and even a rural railway station from the elegant era of steam grace this serial and these are featured just as establishing shots for the Doctor's introduction!

The action begins some miles away with a fight between a male nurse, Digby, and an unseen assailant. Despite the latter's dapper clothes his scarred and mutilated hands betray his savage and brutal nature and very soon the nurse falls dead, murdered . . . The attacker gains entry to the bedroom of pretty, young Ann Talbot. Oblivious to her peril Ann sleeps on. The murderer's actions are halted by Latoni.

Further away at the railway station, identified as Cranleigh Halt, a police box is standing incongruously on one of the platforms. The TARDIS has brought the Doctor, Adric, Nyssa and Tegan forward from the seventeenth century and the former quickly establishes the date as 1925. Deciding on a brisk afternoon stroll the four find a chauffeur driven car awaiting them outside. The driver mistakes the travellers for guests of Lord Cranleigh—a very wealthy aristocrat—and soon afterwards the Doctor discovers, to his delight, an opportunity at last to enjoy the sport of willow and leather as he is invited to play in the cricket match being arranged by Lord Cranleigh.

After the game Lady Cranleigh asks the Doctor's party to stay behind for the gala fancy dress ball to be held that evening for which they will all be given suitable costumes.

An astonishing co-incidence comes to light when Nyssa meets Lord Cranleigh's fiance, Ann Talbot; the two girls are virtually twins in appearance and in a rare display of seeing the funny side Nyssa agrees to go along with a suggestion by Ann that they should dress in identical costumes and confuse the other guests.

Downstairs two of the other time travellers have both found subjects of interest. The Doctor is introduced to another house guest of Lord Cranleigh, Sir Robert Muir who is the local chief constable of the district. Tegan's interest is drawn to a glass display case—in a beautiful, and very rare, black orchid has been mounted. She is told it was brought back from South America by Lord Cranleigh's elder brother, George, shortly before his recent tragic disappearance on a field trip.

For the occasion of the fancy dress ball the Doctor finds a link with his own past coming to life as he is presented with the costume of a clown, but as he prepares for the evening's festivities he is lured away by a ruse and his costume is stolen by a new arrival—the murderer with the scarred hands . . .

Who is Digby's murderer and why does he want the Doctor's costume? Will the practical joke planned by Ann backfire and land one or both of the girls in extreme danger? And what secret's lurk within the

secret passages of Lord Cranleigh's residence?

With so packed a plotline and with such fabulous scenery, *Black Orchid* is bound to be a leading contender in this year's season survey if only on the strength of its cast.

In choosing the guest artists John Nathan-Turner and Ron Jones continued the precedent of lining up impressive lists of stars with the inclusion of Barbara Murray as Lady Cranleigh, Lord Cranleigh's sister. A much-in-demand actress Barbara Murray made her name in the Sixties with appearances in such productions as **The Power Game**, but it was her co-starring role in **The Pallisers** that put the seal on her success, her part as the Austrian Countess being recalled as John Nathan-Turner and Ron Jones set about selecting their cast for this serial.

Also from **The Pallisers** comes Moray Watson as Sir Robert Muir. Throughout his acting career Moray Watson has tended to be typecast as a aristocrat in shows as diverse as **The Pallisers** and **Catweazle**, his finely chiselled features appearing to epitomise the image of the stiff-upper lip Englishman. Michael Cochrane appears in the role of Lord Cranleigh.

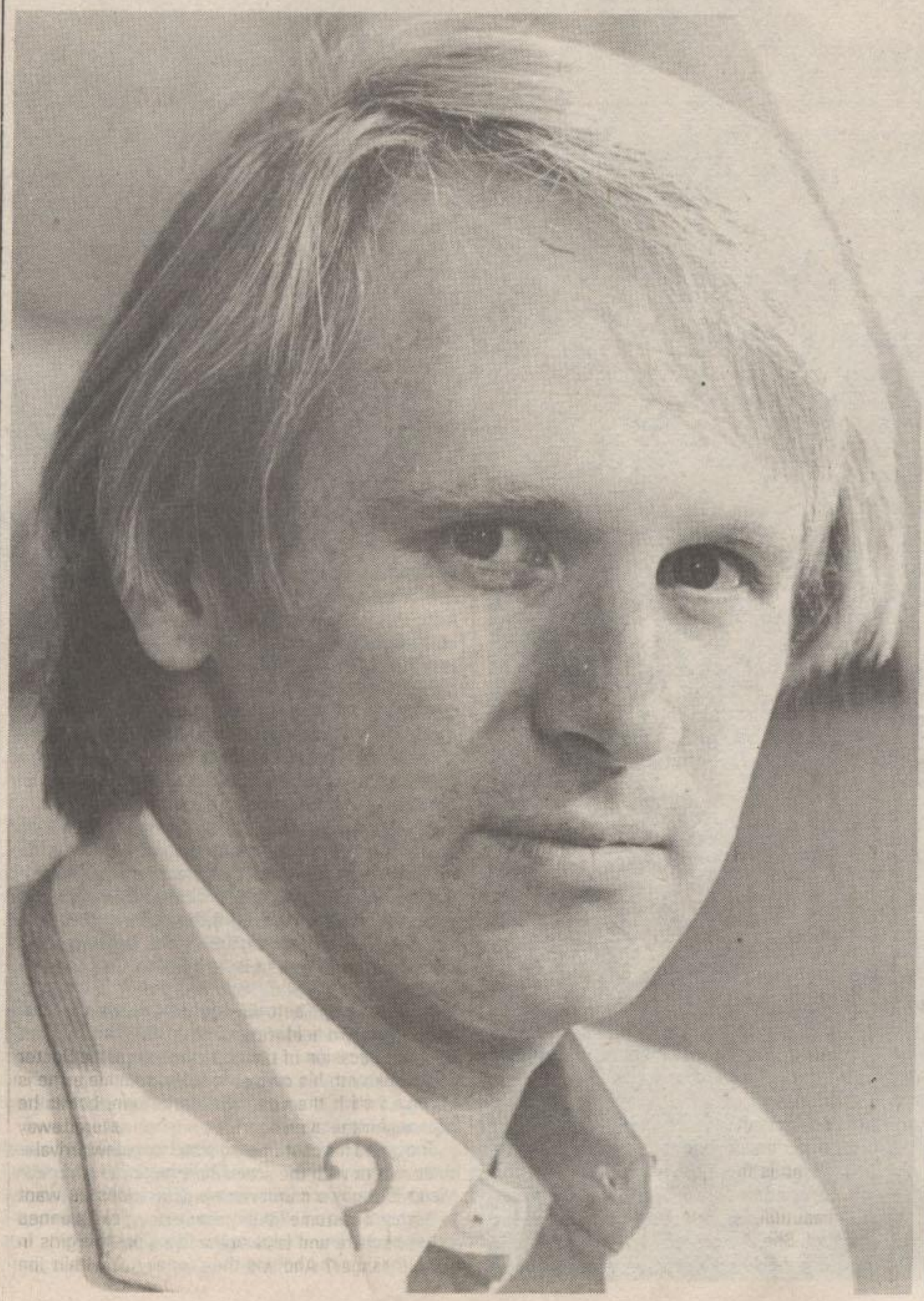
Behind the cameras, Ron Jones is joined by set designer Tony Burrough whose contribution to *The Keeper of Traken* last year made the show the most visually stunning of last season.

With apparently no expense spared, under the guidance of costume designer Rosalind Ebbutt, some of the fancy dress costumes worn in this production were supplied by the internationally famous London-based firm of theatrical costumiers, *Bermans and Nathans* and a specialist period costumier. The regulars' fancy dress costumes were made by Sally Willis who usually makes the female companions costumes. The preview of the ball, shown on **Blue Peter** last December, should give viewers some ideas of the treats in store.

Neither is there any let up in the technical element required for a **Doctor Who** in spite of the absence of any science-fiction flavour. One part of the story calls for an elaborate, and potentially dangerous stunt sequence to be performed, while Visual Effects have their hands full during the second episode with a scene involving the most dangerous special effect element of all: *fire*.

Script writer Terrence Dicks was the first person to publically voice the view that four parts was the ideal length for a **Doctor Who**. If *Black Orchid* lives up to just half its expectations that policy could very soon find itself under review.

Earthshock



Once they were the Lords of the Earth—gigantic reptilian bohemoths whose size and strength carved the first true empire this world ever knew. For millions upon millions of years the dinosaurs prowled the rock strewn continents of primordial Earth, supreme in their mastery of the planet. Then, quite suddenly in geological terms, the empire came to an end. With an abruptness that defies agreed explanation the age of the Dinosaurs came to an end leaving the Earth, at the end of the Cretaceous Period, to those who would inherit it after them—the Mammals.

The mystery concerning the demise of the collossal reptiles is one which has fascinated Palaeontologists for centuries. Occasionally fossil remains are found, sometimes whole stratas point eliptical clues to possible causes for the great climatic upheaval which evidently took place. Yet, even in the technological era of the 25th Century answers are not readily forthcoming.

Or are they? Led by Professor Kyle, a dedicated group of Palaeontologists believe they may be on to unearthing some valuable evidence as they begin explorations deep within a newly discovered cave system on Earth.

Recent excavations have revealed these caves to be dated as far back as the geological period in which the Dinosaurs and the team is hopeful of making some great discoveries.

These they do—but the nature of the discoveries is both savage and brutal. One by one the members of the expedition are slaughtered in barbaric circumstances, their powerful assailants striking swiftly and suddenly from the darkness until Kyle is left the lone survivor—frantically seeking the safety of the surface. Shocked by this massacre of her team of fossil experts she manages to summon help from the security forces in the form of Lieutenant Scott and his troopers.

Fearful that their powerful enemy is still lying in wait within the shadow-filled galleries and caverns the military force, guided by Kyle, begins the descent.

The Doctor's involvement in this gory affair begins with Adric's continued yearning for his homeworld. Thanks to his having stowed away aboard the TARDIS before the Starliner left Alzarius the young mathematician has seen much of the Universe of N-Space. But the call of home is ever strong and it is not hard for Adric to see that the Doctor's main pre-occupation is getting Tegan back to Earth in the 1980s. However, the declaration of his desire to return home does not exactly fill the Doctor's hearts with joy. To take Adric either to Terradon or Alzarius would mean undertaking the hazardous crossing into E-Space and after the experiences of his previous incarnation the Doctor is reluctant to do this.

In reply, Adric insists his computational talents are

►

good enough to navigate a smooth return course for the ship through the Logopolitan CVE and back again. While the young lad sets about correlating the vectors the Doctor brings the TARDIS into land, materialising the ship once more on Earth, but this time far into the future—the 25th Century.

Serial coded "6B" *Earthshock* promises to be a four-part adventure that in every sense of the word will live up to its title. Of the seven stories in this season this is the one most likely to send children and nervous adults scurrying for the safety of the sofa back. From start to finish it is a no-holds-barred exercise in suspense and terror which, with a few extra additions, might well have ended up in a much later time slot.

The monster that kills from the shadows is one of the staple ingredients of the horror medium and there are many moments in this story which will make *Earthshock* appear to television as **Alien** did to the cinema, with several nasty and unpleasant surprises along the way.

Predictably though this will probably make the story the most popular of the season. Right from the beginning, **Doctor Who** viewers were tinged with masochism with many of the acknowledged classics being the stories which were geared towards instilling a degree of fear. *The Daleks, The Dalek Master Plan, Tomb of the Cybermen, Pyramids of Mars* and particularly *The Web of Fear* have all built their reputations on their startling moods of supressed terror and nerve-tingling suspense.

For this story John Nathan-Turner has merged the considerable talents of Eric Saward and Peter Grimwade to create what he hopes will be a televisual masterpiece.

Despite his status as a relative newcomer Eric Saward has already won much acclaim from those who have met him. He has a declared interest in the **Doctor Who** myth and several people have remarked favourably on the care and attention he has lavished in looking at the stories of the past to find the types of formulae that gave the show its best moments of dramatic impact. In many ways, *Earthshock* is a very careful blending of the past with the present, with perhaps a hint or two of the show's future.

By now Peter Grimwade, the director for this serial, needs virtually no introduction. With a distinct flair for being able to "see in pictures" Grimwade looks set with this story to enter the rank of those directors whose name on a serial immediately advertises to the fans they are in for a visual treat; names like Richard Martin, Christopher Barry, David Maloney and the arguable grand-master Douglas Camfield.

On the cast side the four regulars are joined by Clare Clifford as Professor Kyle and James Warwick as Lieutenant Scott. For episodes two, three and four some viewers may be surprised to find the name of Beryl Reid listed in the credits in the part of Briggs. Despite her renown as a comedienne, Beryl Reid is more than capable of handling straight dramatic parts as the critical acclaim which followed her starring role in the film version of **The Killing of Sister George** testified. some years ago her virtual one-woman stage show likewise received rave reviews for its subtle mixture of comedy and pathos.

Time Flight

Question; how does a director, who suddenly returns to the fold of writing, end up piloting *Concorde* for a take off?

Answer; by doing background research for the **Doctor Who** story *Time Flight*. "It was the most interesting part for me" says Peter Grimwade who forsook the director's chair to put pen to paper in the writing of this, the last story of the current **Doctor Who** season.

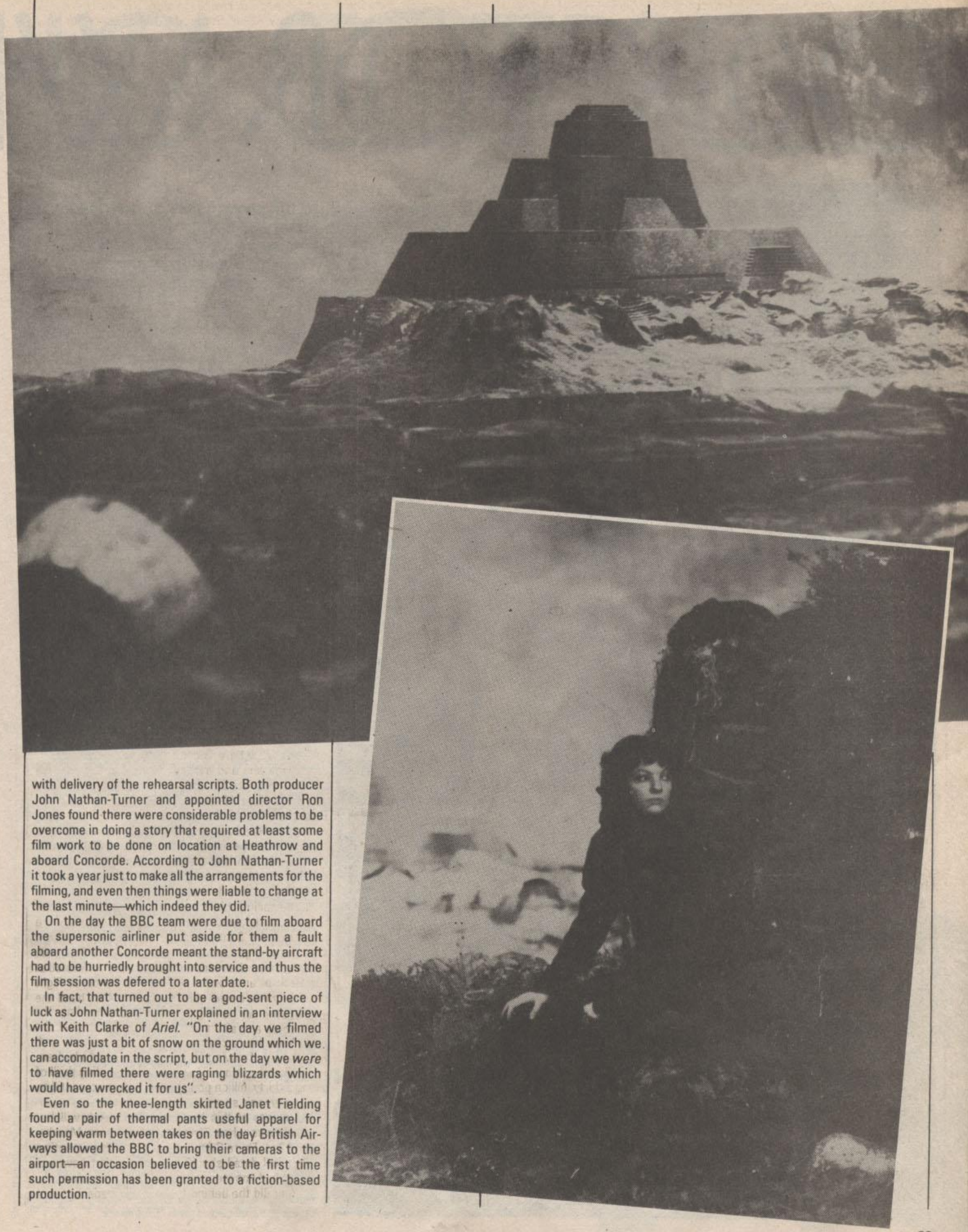
Surprised viewers who raise quizzical eyebrows at this sudden about-face would probably be interested to learn that Peter Grimwade made his name as a writer, for such a series as **Z-Cars**, long before taking up the challenges of directing. Even so, *Time-Flight* presented him with a considerable amount of work to be done before the first pages of dialogue could be written.

The background to the story is modern day Heathrow Airport, where Tegan has been trying to reach ever since she and her aunt set off in the opening episode of *Logopolis*. However, Heathrow is a long way from *Tiger Moths* parked on dusty air-strips in Brisbane. The business of co-ordinating and controlling hundreds of aircraft departures and arrivals daily is one of the most technically complex fields there is. Add to that the advanced sophistication of the world's fastest commercial aircraft and research becomes not only desirable but a necessity.

In compiling his notes for *Time Flight*, Peter Grimwade received a great deal of help from the Heathrow Air Controllers not least of which was a visit to the flight simulator building where Concorde pilots receive their most gruelling training. Seated at the back of an exact replica of the Concorde flight deck Grimwade was able to observe first hand the procedures for taking off, flying and landing the supersonic aircraft. It was on his last visit that the pilots gave him a chance to sit at the controls and, with the aid of moving front projections and a hydraulically tiltable cabin, enjoy the blood pounding thrill of taking a thirty million pound aircraft from standstill to near supersonic speed.

The merits of this background research will become obvious when *Time-Flight* begins on Monday March 22nd. There Grimwade's painstaking attention to technical detail should please any that have experience and knowledge of the flying profession.

Neither did the behind-the-scenes headaches end



with delivery of the rehearsal scripts. Both producer John Nathan-Turner and appointed director Ron Jones found there were considerable problems to be overcome in doing a story that required at least some film work to be done on location at Heathrow and aboard Concorde. According to John Nathan-Turner it took a year just to make all the arrangements for the filming, and even then things were liable to change at the last minute—which indeed they did.

On the day the BBC team were due to film aboard the supersonic airliner put aside for them a fault aboard another Concorde meant the stand-by aircraft had to be hurriedly brought into service and thus the film session was defered to a later date.

In fact, that turned out to be a god-sent piece of luck as John Nathan-Turner explained in an interview with Keith Clarke of *Ariel*. "On the day we filmed there was just a bit of snow on the ground which we can accomodate in the script, but on the day we *were* to have filmed there were raging blizzards which would have wrecked it for us".

Even so the knee-length skirted Janet Fielding found a pair of thermal pants useful apparel for keeping warm between takes on the day British Airways allowed the BBC to bring their cameras to the airport—an occasion believed to be the first time such permission has been granted to a fiction-based production.

DOCTOR WH

In this second part of our ongoing history of *Doctor Who* in the comic, we look at the Patrick Troughton version of the Time Lord's comic strip adventures.

With Patrick Troughton having taken over the television role of the Doctor as of November 5th 1966 it was pretty obvious to the proprietors of *TV Comic* that the face in the *Doctor Who* comic strip would have to change likewise.

At that time *Doctor Who* was proving to be one of the most successful strips in *TV Comic* and with the demise of the Daleks from *TV 21* imminent (the last episode of *The Daleks* was published in *TV 21* dated week-ending January 14th 1967) the rights to use them were hastily renegotiated with a view to finally bringing together, in comic strip form, the Doctor and his arch-enemies.

However, while the Daleks were still being featured in *TV 21* they could not appear in *TV Comic* and so the very first Patrick Troughton strip did not feature the Daleks as had been hoped. In fact the debut story was a very low-key affair indeed. The week before, in issue 783 William Hartnell's Doctor led his two companions, John and Gillian, back to the TARDIS after their battle with The Experimenters. The following week, in the issue dated the weekend of December 24th 1966, it was Troughton's Doctor who stepped out of the ship to confront the menace of The Extortioner. No reason whatsoever was given for his sudden change in appearance.

The first Troughton story, a four partner, was printed in black and white on the inside pages. The big promotion came with issue 788, exactly one week after The Daleks were removed from *TV 21*. On that week *TV Comic* did what is known in the publishing trade as a relaunch; a marketing venture geared towards increasing sales by making it appear as though the publication is something new. The interior strips, like *Orlando* and *Adam Adamant Lives* were reshuffled, a free gift offer was devised in the form of another album into which gummed photographs, released in subsequent weeks, could be affixed, and the major coup of having The Daleks was announced in the form of 15 second commercials on all the ITV networks (although the Daleks used were the film versions and not the BBC originals).

The *Doctor Who* strip went onto the front page in colour with another two pages inside—the first time *TV Comic* had ever given a strip more than two pages. Even the title of the feature was changed from *Doctor Who* to *Doctor Who and the Daleks,* even though, as the story guide shows, the Daleks did not co-star in every plot.

The artwork and storylines for *Doctor Who and the Daleks* were provided by artist John Canning who had started on the strip back in the Hartnell period. In fact he was the sole artist on the strip throughout the entire Troughton period in *TV Comic,* a mammoth feat which lasted some 152 weeks without a break.

Illustrating the Daleks Canning followed more or less the conventions established in *TV 21* with the notable exception that the golden Emperor Dalek did not appear. Other than that the colour schemes for the various ranks of Dalek were adhered to quite strictly. The work force Daleks were blue and gun-metal in colour, like their tv counterparts, the commanders were red and the Dalek Supreme was black and gold.

In one other notable respect Canning brought the Daleks closer to their television contemporaries—he made them into ritual destroyers with motivations other than the annihilation of people and property wholesale. In *TV 21,* the Daleks, particularly in the form of the Emperor, were cunning and crafty and their adventures, as retold now in **Doctor Who Monthly**, followed a kind of continuity. Transferred to *TV Comic* that continuity all but vanished, replaced by innumerable instances of the Daleks mindlessly slaughtering others to the ubiquitous cry of "Exterminate".

HO COMICS

DOCTOR

APPEARING on a TV panel game Explain My Mystery, Dr. Who and a spellbound audience listen to farmer Glenlock-Hogan tell of the mysterious night-walks taken by his scarecrows. The programme's jolly compere tries to laugh off Hogan's claims but Dr. Who realises they are not to be scoffed at and visits Hogan for a weekend. Late one night they see the scarecrows walk!

For the opening story under the *Doctor Who and the Daleks* banner Canning gave in to the probably irresistible temptation of matching the Daleks against his own mechanical creations—the Trods. The result: Daleks won—Trods nil. This was to be the last appearance of the Trods in *TV Comic* though they did re-emerge briefly in the 1968 TV Comic Annual, this time facing the Cybermen.

For nearly six months the Daleks and the Doctor clashed off and on until events happening outside the comic dictated their sudden removal from its pages. By the summer of 1967 Terry Nation had decided to try to sell the idea of a Dalek television series to the Americans and do away with their appearances in **Doctor Who**. To this end he withdrew his permission for the Daleks to appear in **Doctor Who** with the consequence that *Evil of the Daleks* was intended to be the last Dalek story of all. This ban on the Daleks covered not only television but *TV Comic* as well. The Daleks vanished from the strip and its title reverted back to just **Doctor Who**, the

eternal arch foes not returning again until well into the Seventies when permission was once more granted to use the Daleks for both the programme and its merchandising.

The removal of the Daleks was doubtless a blow to the publishers of *TV Comic* and for thirteen issues *Doctor Who* returned to black and white as a two page strip. It returned to colour through from issue 824 onwards by which time another race of monsters was carving a name for itself in the series.

The sudden and dramatic rise of the Cybermen to fame surprised many people not least Kit Pedler and Gerry Davis who devised them. Since their first appearance in *The Tenth Planet* on constant demands for their return dominated the mail sent to the **Doctor Who** production office. And just as the Producers were keen to satisfy this request so the publishers of *TV Comic* were not slow in getting off the mark and arranging rights to use the Cybermen in the **Doctor Who** strip.

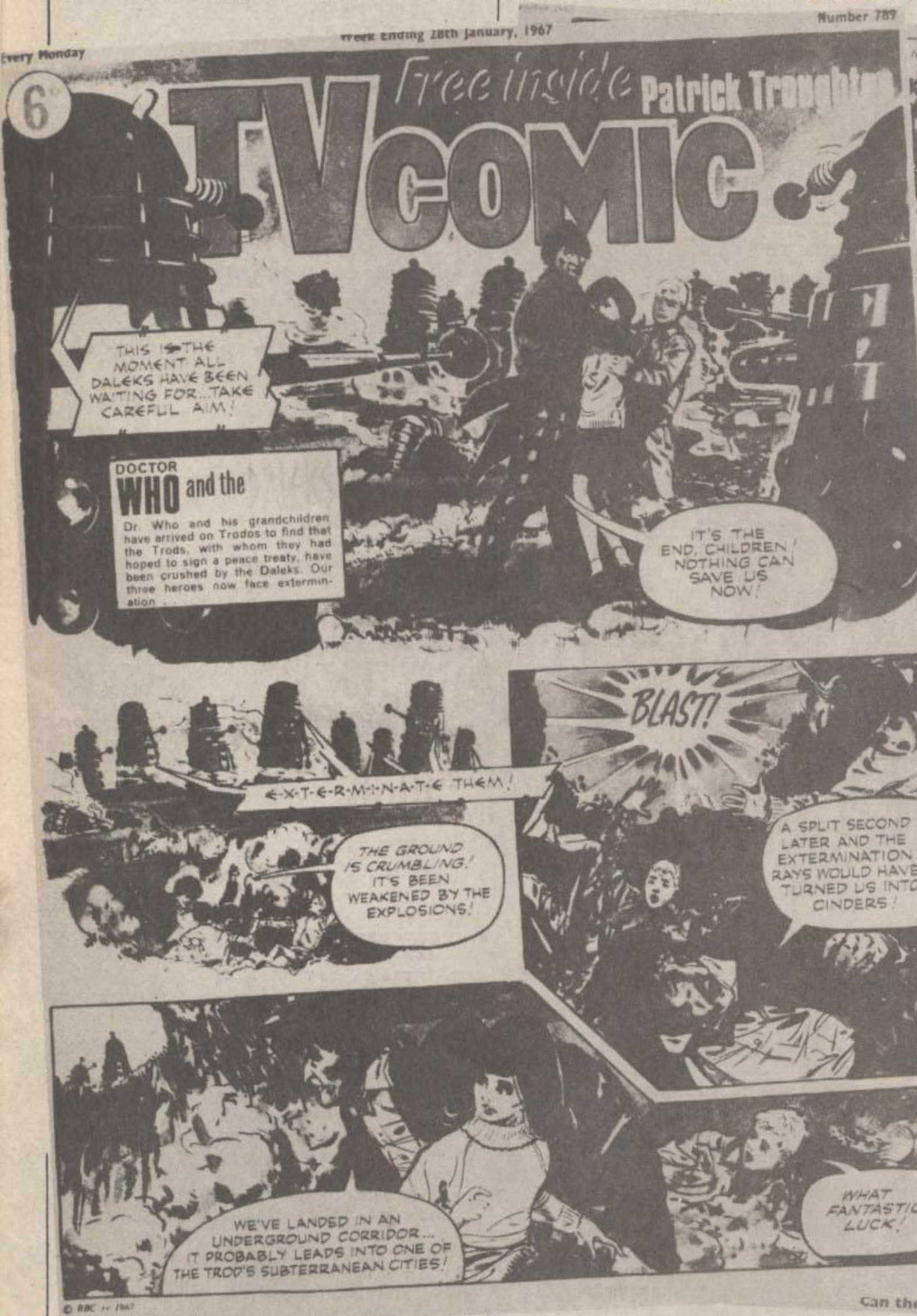
A batch of Cybermen stills were sent to John Canning for reference and he was duly requested to supply a series of Cybermen stories, which he did—a total of five over the next year not counting the ones presented in the pages of annuals and summer specials. Only one thing was slightly amiss. The stills sent to John Canning were all from *The Tenth Planet*. As the months rolled by no-one thought to tell him that the Cybermen were becoming known for their more metallic costumes. As a result every single story featuring Troughton's Doctor and the Cybermen saw the intrepid time traveller fighting the mark 1 versions of his hated enemies.

However if the publishers were a bit behind the times with the Cybermen they certainly made no such mistake with the Quarks. A big publicity campaign by the BBC announced to the world that the Quarks were likely to become the next big thing in the wake of the Daleks and The Cybermen, and that they would be launching the new season in August 1968 with a five part story called *The Dominators*.

Two weeks after the first episode of *The Dominators* went out *the Quarks* were introduced into the *TV Comic* strip with a story titled *Invasion of the Quarks*. Like the Cybermen, the Quarks appeared in five stories and, also likewise, they possessed a large galactic empire and an over-riding desire to exterminate other indigenous populations. Naturally, the Doctor became their arch-enemy and in recognition of this honour the Quark warriors and scientists spent a lot of time and effort touring the Universe in their flying saucers—which were very akin to the Saucers seen in the television story—seeking varied ways of killing the baggy-trousered time traveller. Again there was one bad note of continuity. No-one had told John Canning that the Quarks were only service robots operated by the real race of galactic conquerors, the Dominators themselves.

Still this was scarcely a cause for complaint. The strip was in colour and Canning was turning out some of his best artwork particularly in his rendition of Troughton's Doctor. Not a few artists have remarked how difficult it is to capture a good likeness of the pliable-faced actor.

The opening of the sixth season on television saw *TV Comic* starting to develop closer links with the series with developments on screen tending to be reflected in the strip. *Invasion of the Quarks* began with the Doctor saying goodbye to his grand-children John and Gillian both of whom had gradually grown up over the years to a point where the Doctor felt happy enrolling them at the Galactic University on the planet Zebadee. Then, springing back to Earth in the same story, he made a happy reunion with his long friend Jamie McCrimmon who then accompanied him for the next six stories. The appearance of Jamie, the first television companion ever to be adapted into strip form, was virtually a



Death is only a few feet away!

Can the Doctor escape? Don't miss next week's thrills!

reward for Fraser Hines epic-length stint in the series. He had debutted just six weeks after Troughton himself and had lasted to a point where the BBC felt happy to authorise his use in comics without any qualms that the end result might seem obsolete if he suddenly left. But Jamie abruptly disappeared from the strip without explanation following the story of the *Robot Reign of Terror*. Presumably he stayed behind in New York as no explanation was ever given for his sudden vanishing act.

Operation Wurlizter was the last Troughton story to feature the Doctor travelling in Time and Space. In television terms *The War Games* had happened, ending with the Doctor's capture by the Time Lords and his sentence to exile on Earth with an altered appearance. So, for the comic strip it was all change too and as from issue 916, dated July 5th 1969, the Doctor, still as Troughton was planted on Earth and booked in at the Carlton Grange Hotel in London where he remained based for the next twenty weeks. No more TARDIS time machines, complete with airlocks and roof hatches, no more utility belts—yes, **Batman's** influence on the late Sixties even extended to the *Doctor Who* comic strip in places—and no more companions either. Zoe and Jamie were back in their homelands on television and the last we saw of the Doctor was him spinning away under the power of the Time Lords to begin his exile alone.

Interestingly a kind of continuity was struck between the series and the strip in that it was explained how the Doctor came to change his appearance from Troughton to Pertwee. After months of exile on Earth, living a life of luxury and supplementing his income by lectures at London University, the Doctor was called to investigate a story of scarecrows apparently coming to life at night. Visiting the scene of these incidents the scarecrows were revealed as being animated by the power of the Time Lords. They captured the Doctor and caused the TARDIS to materialise in the field. The ship took off again and within the console room the strange servants of the Time Lords surrounded the incapacitated Doctor within a glowing force field; the energy that would trigger off his change of appearance.

Considering that *Spearhead From Space* began with a very ill-looking new Doctor stumbling from the ship John Canning's piece of invention came very close to tieing up an otherwise aggravating loose end between the two television serials. ►

Comics Checklist

COMMENT: Doctor Who featuring Patrick Troughton begins in black and white on pages 2 & 3, issue dated weekend of November 24th 1966. Artist is John Canning.

1) **Volcano:** issues 784-787
A powerful megalomaniac, The Extortioner, intends to fire war rockets towards every civilised planet from his home base beneath a volcano. Alone the new Doctor foils his plan by causing the dormant volcano to erupt.

COMMENT: Feature promoted to three pages with page 1 in colour. Banner title of strip changed to *Doctor Who and the Daleks*.

2) **Ambush:** issues 788-791
The Doctor travels to Trodos, convinced he can now make peace with the Trods. But the Daleks are ahead of him. They attack the Trods in force and prepare a sinister reception for the Doctor.

3) **Fight-back:** issues 792-795
Determined to destroy the Daleks once and for all the Doctor steers the TARDIS to a Dalek Empire strong-hold in the year 2135. Infiltrating the base in a stolen Dalek casing the Doctor imitates the Black Dalek Supreme and orders the garrison to destroy itself.

4) **The Zombies:** issues 796-798
Landing in London 1969 the Doctor discovers the population has been hypnotised by a group of hostile invaders; the Zagbors, operating from a giant space craft. The Doctor fights the alien protagonists to free the zombies.

5) **Master of the Spiders:** issues 799-802
Testing an anti-Dalek weapon on a swamp-ridden world the Doctor and his grand-children are pursued by a large eight-legged vehicle, controlled by the Master of Spiders. If the three are caught they will be fed to his living pets.

6) **The Exterminator:** issues 803-806
On a distant planet the Doctor derails a super express train carrying a Dalek team skilled in the use of a giant Exterminator gun which can destroy the Earth. But how can he destroy the gun itself?

7) **The Monsters of New York City:** issues 807-811
A brief vacation in 1960s New York for the Doctor, Gillian and John turns into a nightmare when a mad scientist uses a drug to bring several museum dinosaur exhibits back to life. The army is powerless, but is the Doctor?

COMMENT: As for issue 810 the strip reverted to two black-and-white pages and scheduled for pages 14 and 15. The banner title changes to just *Doctor Who* from issue 812.

8) **Indian Attack:** issues 812-815
The Doctor's party are taken for Gods by a South American tribe when the TARDIS appears before them. However, as Gods, they are expected to defeat a massed attack by several unfriendly tribes.

9) **Space War Two:** issues 816-819
Super-criminal, Aborge Quince, whose robot army was crushed months ago by the Earth security forces, is once more building deadly robot troops on the planet Verno. The Doctor must half his evil production line.

10) **Egyptian Escapade:** issues 820-823
The TARDIS is captured by the soldiers of the Mahadi in the Nile Delta: 1880. The Doctor overhears the Mahadi's plan to attack the British garrison at Fort Cavendish and sets out to warn them. Then the attack begins . . .

COMMENT: Strip transferred to pages 8 and 9 in colour.

11) **Return of the Cybermen** issues 824-827
Trapped aboard a space carrier the Doctor must outwit a force of pursuing Cybermen and destroy a powerful flying bomb the Cybermen intend to launch towards the Earth.

12) **Sabotage:** issues 828-831
Arizona 1988: The Doctor discovers tests conducted by the American air force are being disrupted by a highly-trained band of enemy agents hidden in a base beneath the desert sands.

13) **Flower Power:** issues 832-836
The discovery of dead Cybermats on a peaceful, meadowed world alerts the Doctor to the presence of Cybermen. Sure enough a city is discovered but its overthrow lies in the help

which can be given by an eccentric butterfly collector, Prof Gant.

14) **The Witching Hours:** issues 837-841
With help from his utility belt the Doctor puts on an impressive display as the Wizard of Omega to disperse a gathering of witches on the planet Vargo. But the Grand Witch divines the truth and the Doctor is captured . . .

15) **Cyber-Mole:** issues 842-845
Using a mole machine a raiding party of Cybermen steals Earth's Doomsday Bomb. From a point on the Earth's crust they issue an ultimatum—surrender or the planet will be destroyed from within.

16) **Attack of the Primates:** issues 846-849
Escaping from hostile sabre-toothed gorillas the Doctor and his party are rescued by a weird professor—inventor of a miracle substance called Squidge. But when the gorillas attack again the Doctor realises he must help the professor reach a safer place to continue his experiments.

17) **Empire of the Cybermen:** issues 850-853
That TARDIS lands in the very heart of the Cyber-empire. The Doctor opposes the might of the Cyber-Controller's army to provide a means of escape for thousands of captive human slaves.

18) **The Dyrons:** issues 854-858
Two young bikers rescue the time travellers from the carnivorous Dyrons. They lead them back to a cave where the rest of their party—a crashed school's outing expedition—is in hiding. The Doctor offers help to defeat the roaming Dyrons.

19) **The Space Pirates:** issues 859-863
The Doctor agrees to help Zarcus, ruler of the planet Neon, to thwart pirate raids on his supply ships being carried out by one Captain Burglass. He equips one of the rocket transporters with a few extra gadgets and then sets off for a rendezvous in space.

20) **Car of the Century:** issues 864-867
To make amends for causing a racing accident the Doctor builds an indestructible racing car using materials from which the TARDIS is built. However, a master criminal steals the vehicle and plans an unstoppable crime spree.

21) **The Jokers:** issues 868-871
The travellers land on the planet Comedy and encounter the deadly Jokers; four hideous gnomes who delight in playing dangerous practical jokes. With the help of a little snuff the Doctor manages to play a joke of his own and the tables turn.

22) **Invasion of the Quarks:** issues 872-876
Enrolling John and Gillian at the University on the planet Zebadee the Doctor travels to Scotland where he witnesses a Quark invasion spearhead landing. He also finds Jamie McCrimmon there and together they set about destroying their robot enemies. But the Quark empire swears revenge.

23) **The Killer Wasps:** issues 877-880
The Quarks develop a strain of giant wasp and despatch the creatures to destroy the Doctor and Jamie on the planet Gano. But the wasps prove to be a double edged weapon and the Quark controllers become the victims.

COMMENT: Strip transferred to pages 14 and 15 in black and white

24) **The Ice Apes:** issues 881-884
Aliens threaten to throw Earth of its axis by detonating a subterranean bomb. But the plan is foiled by a group of ice apes, living under the ice cap, who attack and kill the invaders. The Doctor safely defuses the bomb.

25) **The Hunted:** issues 885-889
In a savage jungle battle with the Doctor and Jamie must survive against a force of vengeful Quarks. With help from a stampeding herd of elephants the Doctor destroys his attackers.

26) **The Temple of Time:** issues 890-894
The Doctor and Jamie are astonished to find themselves within the abode of Father Time himself. But the old man decrees punishment to any dare to travel within his fifth dimension and soon the pair discover the sands of time are running out.

27) **Robot Reign of Terror:** 895-898
An American tycoon markets the Doctor's latest invention: household robots called "Marthas". But things go wrong when the Quarks send a radio signal and turn the "Marthas" into killers as the first stage of an invasion of Earth.

COMMENT: Last story to feature Jamie.

28) **The Duellists:** issues 899-902
Two enemies for the Doctor to face as he lands on the planet Hekton: firstly a band of cruel Regency gentlemen who subject him to a series of duels, then the ever present threat of Quarks.

29) **Conflict on Ice:** issues 903-906
Cybermen have landed on a frozen planet and wreaked havoc among the eskimo population. With the help of Joe, an eskimo inventor, the Doctor is able to overthrow his bio-mechanical enemies.

30) **Crash-Dive:** issues 907-910
A rocket ship has crashed into the seabed of the planet Nook. With a little unwitting help from a giant squid the Doctor is able to help the astronauts get airborne again.

31) **Operation Wurlitzer:** issues 911-915
The Doctor leads a hand-picked team to specialists on a daring mission to rescue Jason Wurlitzer—son of the Universe's wealthiest man—from the hands of ransoming dwarves who are holding him on their planetary outpost.

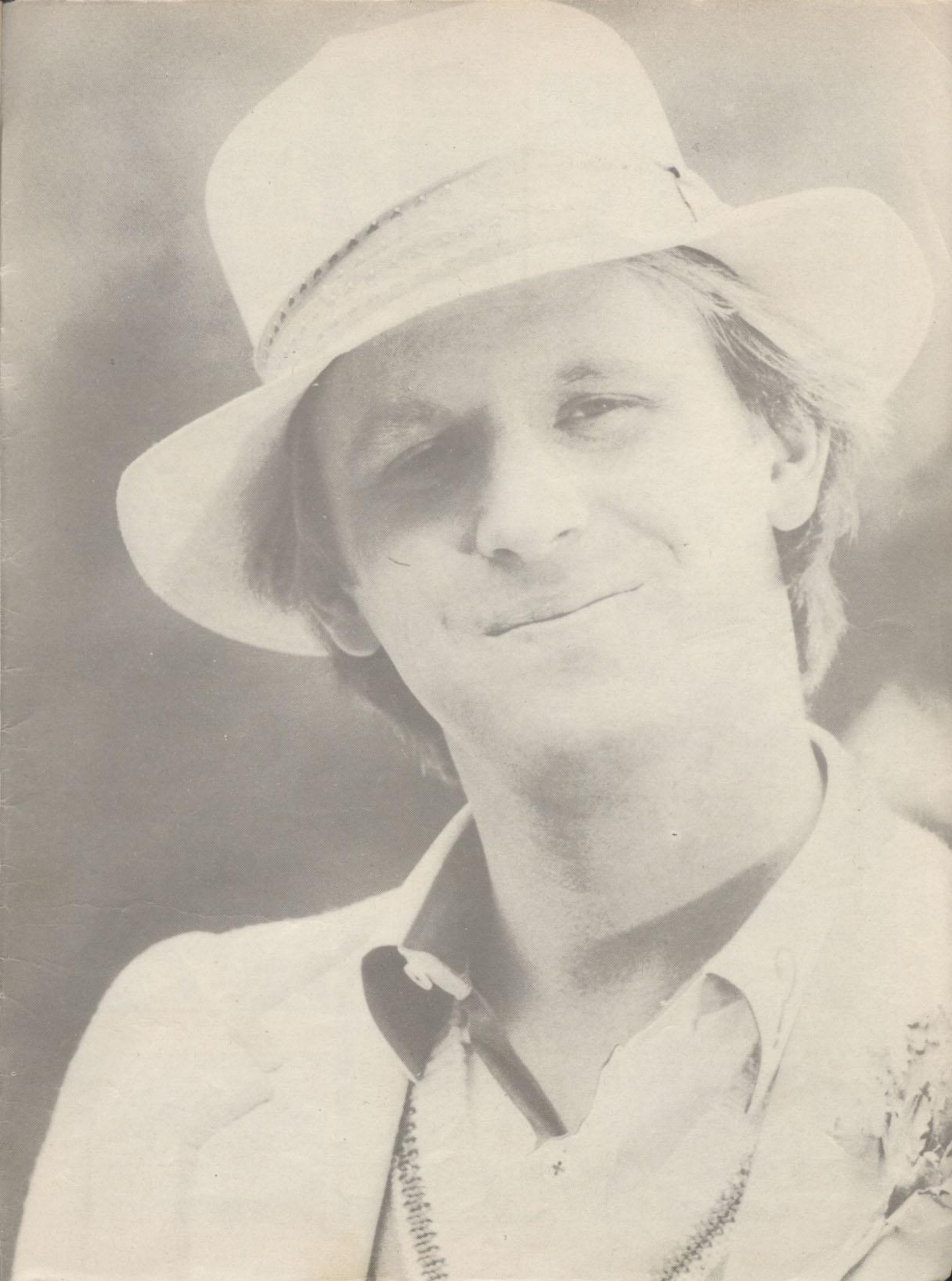
32) **The Tearaways:** issues 916-920
Exiled to Earth by the Time Lords the Doctor's first problem is to deal with three wealthy young, but spoilt, boys whose undisciplined pranks lead them to become accidentally involved with a group of would-be nuclear fuel thieves.

33) **The Mark of Terror:** issues 921-924
When the Doctor agrees to help a medical research team a tattoo on his chest, from a previous adventure with the Nazi-like Blenhims, reveals there to be descendents of the Blenhim victims on Earth. The Doctor helps one of them recover from a traumatically-induced coma.

34) **The Brotherhood:** issues 925-928
Living in a West End hotel the Doctor passes his exile by lecturing at London University. Unfortunately this publicity attracts the attention of The Brotherhood, Mafia types who intend using the Doctor's skills to unearth buried treasure for criminal use.

35) **Rescue:** issues 929-933
Via a young radio ham the Doctor learns of an alien space ship which is sending out a distress call. Somehow he must repair the Quotron craft before the Earth authorities hear of its presence on Earth.

36) **The Night Walkers:** issues 934-936
Appearing on a tv panel game, "Explain a Mystery" the Doctor learns from Farmer Glenock-Hogan about an incidence of walking scarecrows. Investigating he discovers them to be "servants" of the Time Lords who have now caught up with the Doctor to complete his sentence—the changing of his physical appearance . . .



The DALEKS

COLLISION COURSE!

ZEROS ROBOT AGENT 2K IS DISCOVERED BY THE DALEKS

WHO ARE YOU ?

SAFE FOR THE MOMENT. BUT I'LL HAVE THE WHOLE RACE OF DALEKS AFTER ME NOW.

FOR A SPLIT SECOND THE DALEKS' ATTENTION IS DIVERTED AND...

CONTROL. HOVERBOUT PATROL HAS CAPTURED INTRUDER ON ROOF OF INFORMATION CHAMBER BUILDING.

MY OWN SPACE-SHIP IS TOO SLOW TO CATCH THAT ROGUE PLANET. I'LL HAVE TO STEAL A SHIP FROM THE DALEKS.

THE MECHANOIDS MUST HAVE COME TO SKARO TO SPY ON US, AND LEARN OUR SECRETS.

A LIGHT IN THE SKY! NEAR THE TOPS OF THE BUILDINGS OVER THERE! HEADING FOR THE SPACEFIELD.

NOT FAR TO GO NOW.

A GIANT MAGNET! IT'S TOO STRONG FOR ME. I'M BEING PULLED DOWN!

OPERATING MAGNETRAP. INTRUDER APPROACHING AREA OF ATTRACTION.

HIS UPWARD SURGE HALTED BY THE MAGNETIC BEAMS OF THE DALEKS, 2K USES ALL HIS POWER TO TRY TO CLIMB FREE...

CONTINUED NEXT MONTH!